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A TRANSPERSONAL STUDY OF DREAMWORK WITH A CANCER PATIENT

BY

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THE UNDERSIGNED CERTIFY THAT THEY HAVE READ, AND RECOMMEND TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH FOR ACCEPTANCE, A THESIS ENTITLED A TRANSPERSONAL STUDY OF DREAMWORK WITH A CANCER PATIENT

SUBMITTED BY AZULA A. HOUGHTON

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION

IN COUNSELING PSYCHOLOGY.

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ABSTRACT

Dreams are a gateway to the unconscious mind and have facilitated 'therapeia' from the ancient times of the Greeks and the healing temples of Asklepios to the modern day of Freud and the inner sanctum of the analyst.

The present research is an in-depth, single case study of dreamwork with a thirty-five year old woman diagnosed with ovarian cancer. We follow her inner journey from the time of her diagnosis to her remission two years later. There were ten dreamwork sessions and two wrap-up sessions, one at the end of both dream series.

The data consist of dreams, verbatim role-plays, and therapeutic exchanges between researcher and co-researcher from these sessions. The researcher selected several role-plays from the session transcripts, edited redundancies, and arranged R's words in stanzas to convey to the reader the poetic nature of R's outpourings in session.

The data are explored from a depth phenomenological perspective, with a protocol analysis of each session conducted in order to extract the dream themes, psychological issues, and patterns which emerged. Discussion centers on dreams of cancer patients and issues related to transpersonal counseling.

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CHAPTER ONE

INTRODUCTION

The Emerald Cross

R. had just been diagnosed with ovarian cancer. She flew back east to spend Christmas with Mother. R. felt a need to turn within to find her own answer. She engaged a therapist to facilitate her journey inwards. In this session using the guided imagery exercise of the Inner Adviser (Jaffe & Bresler, 1980), R. connected with Bird, an embodiment of her own intuitive wisdom. What follows has been edited from R.'s verbatim written recollection of that session and presented as a poem.

Bird

I am lying on a white sandy beach.
I feel the earth's energy beneath,
and the sun's light above me.
I stand up.

In the distance I see a fire -
it's actually across the ocean, a ways.
I go towards the fire
and there I meet a bird

I see its beak -
smooth, curved, and round,
hooked under like a hawk.
I notice its eyes on the side of its head,
large and yellow.
I see its white wings.
She is called Bird.

I climb on her back.
The parameters of my body close in on me
and I shrink.
Inside my pelvis, it is dark.
Bird is with me.
I light a candle.
I ask Bird to help me bring more light.
Another candle is lit.
I catch a fleeting glimpse of an angel.
An archway, with partially open doors
is ahead.
We go through.
I ask Bird a question.
Is there anything you can tell me?
Is there anything you can do for me?
I feel a heaviness in my chest,
in my heart.
Bird, will you help me
release this weight, this heaviness?
The heavy feeling leaves me,
goes out through the top of my head.

I climb on Bird's back.
I feel so natural and safe there,
in between her white wings,
and I feel the parameters of my body expanding.
Outside my pelvis,

I am standing on the beach again.
Bird is hovering in front of me,
slightly above my head.
I see for the first time her breast -
it is jewelled,
many coloured jewels.
I ask Bird if there is something
She would give me.
Then I watch
a shimmering emerald
in a golden setting, on a golden chain,
float down to me.

I receive this treasure in my hand.
With immense gratitude
I say good-bye to Bird.
I feel love for Bird.

Meanwhile back in Edmonton, I found my heart reaching out across the miles, to R. in Toronto. As I thought of R., my sister in Dreamtime, the image of a golden cross that I have flashed through my mind. It had an emerald in its center. I looked for it and found it in my top dresser drawer and fastened the cross around my neck, as a symbol of hope and healing.

We both received this gift from the unconscious, the image of an emerald set in gold. Though we were in different cities and knew not of the other's experience with the emerald, this same symbol emerged for both of us, revealing our essential connectedness beyond the boundaries of time and space. Wondering about the significance of this synchronistic symbol, I looked up "emerald" in a book about gemstones. The following is an excerpt from that book:

> The emerald is a "clear conscience." It is of a "like vibration" to that which is within the mind of man; that which caused him to desire to give wisdom and love to others. It has the aspect which causes him to want to think in new depths; . . .
>
> The greatest spiritual aspect with the emerald is the giving of wisdom from the mental plane. . . . it is given as a truth within the person, so that they are able to perceive all manner of things with greater wisdom.
>
> (Richardson & Huett, 1980, p. 70)

Thus began our journey together through the dreamscape of R.'s inner world.

CHAPTER TWO

METHODOLOGY

Depth Phenomenology: The Key to Unlocking the Dreamworld

> The values inherent in this work are associated with deep respect for the wonder and mysteries of life and the power of humans to change; a high regard and reverence for the spiritual-subjective center of the person with power to grow and change; a nonpaternalistic approach to helping a person gain more self-knowledge, self-control, and self-healing, regardless of the presenting health-illness condition (Watson, 1985, p. 73).

> If there be any truth, then, in the transcendental method, it must be that the transcendental is not just a method for understanding the facticity of experience but that it is also a way of enjoying, or appreciating, the intrinsically creative and open nature of experience, because appreciation of this nature is a necessary condition for true and authentic existential knowledge (Levin, 1983, p. 221).

Rationale for Study

In the past, the phenomenological approach has been effectively employed to gain understanding and glean the "lived-experience" of some of the issues surrounding cancer (Phillips, 1986; McDougall, 1987). However, a search of the literature on dreamwork with cancer patients revealed no research on that topic done from a phenomenological perspective. My goal was to approach the dream without theoretical preconceptions, with an openness that allows the issues, themes, and therapeutic work that needs to be done to emerge from the dream itself; to be sensitive to the dream and to my co-researcher, the cancer patient. In the current work I have tried to be flexible and go in there as Perls would say, with my intuition and my eyes and ears open (Perls, 1969, p. 73).

There is no consensus in the scientific community that there is only one acceptable methodology. Indeed "physics envy" (Dossey, 1984), the desire to embody the precision demonstrated by physics, is giving way to the acknowledgement that the method needs to fit the phenomenon under study. Rather than have the method dictate the question of interest, the question determines the methodology.

Phenomenology was the methodology of choice in order to achieve a more faithful representation of the many levels of experience in the realm of the dreamworld. However, the nature of the dreamworld itself, the relationship between the co-researchers, and the poetic outpourings from the sessions, all demanded a methodology which could track this transpersonal process. The situation seemed to call for going beyond the methodology of traditional phenomenology since in most phenomenological research we are still presented with a description of surface facts within the cognitive sphere.

Watson (1985) cites Merleau-Ponty, Levin and other writers who believe that by limiting phenomenology to pure description, one places it within the outdated paradigm of rationalism and logical positivism. Instead she says, "indeed when a phenomenologist is true to the depths of the moving human experience, he or she almost naturally poetizes" (p. 92).

The present author finds the results of the usual process of extracting meaning units and central themes, formulating descriptive statements of the phenomenon, and then distilling that synthesis down to the essential structure of the lived-experience to be quite limiting. Although the intent is to elucidate the lived-experience, the very process seems to squeeze the life right out of the experience. Thus when I came across depth/transcendental phenomenology (Watson, 1985) which breathed the life back into the experience, through poetry, I was delighted. Given that it should be the subject matter itself that guides the logic of the inquiry (Giorgi, 1986), and that there is no such thing as THE phenomenological method (Colaizzi, 1978), when depth/transcendental phenomenology presented itself to me, I accepted.

Giving Voice to the Muse

In his article "The Poetic Function in Phenomenological Discourse," David Levin (1983) maintains that humanism requires a depth or transcendental phenomenology. He characterizes phenomenology as being transcendental "insofar as it cherishes the process of deepening and opening and nurtures with methodological guidance a continuing movement of *self-transcendence* ", and is evidenced by "deep transformations in our experience" (p. 218).

If the phenomenological description is insightful, it generates experiential shifts, and the most powerful descriptions "never truly *fit* 'the experience': there is always a resonance, an ambiguity, a free elusiveness in the descriptive meaning" (Levin, 1983, p. 220).

Levin also states that for phenomenology to be true it must plunge beneath the surface of our standardized experience and that languaging needs to reflect this depth by having a transcendental, rather than mundane relationship to our experience, that is, authentic languaging transports us into the realm of the poetic.

In moving into deeper realms of transcendental experience we have to abandon the notion that truth is a mirror-like correspondence; a theory appropriate enough perhaps for reflecting the surface facts of our existence. Now in embracing a "poetizing truth", we honour the aletheia theory of truth which is associated with unconcealment and discovery of the unknown (Watson, 1985).

The present study unfolded within the context of a deeply caring relationship. Watson (1985) would describe this kind of relationship as "transpersonal caring". Here a union-with-other takes place "on a level that transcends the physical and that preserves the subjectivity and physicality of persons without reducing them to the moral status of objects" (p. 68). The subject matter of Watson's theory of human care, that is, "mutuality of person/self" of both participants, "with mind-body-soul gestalt" (p. 73) with particular focus on the health-illness continuum, was also my area of interest.

Also given that the emergent meanings of the data have issued forth with poetic sound, I have formed the warp and weft of the material to be presented from Levin's (1983) transcendental phenomenological perspective and Watson's theory of transpersonal caring. Colaizzi's (1978) format of protocol analysis was also adapted. The methodological process of the present research thus includes a) personal orientation, b) bracketing, c) description of co-researcher, d) dreamwork session format, e) protocol analysis, and f) validity.

Personal Orientation

The dreamworld and its interface with waking reality have long been a subject of fascination for me. During times of emotional crises my dreams have given advance notice of what is about to occur, shown the psychological dynamics that I am wrestling with, and revealed an intuitive wisdom at work that guided the inner unfolding.

Reason for Choosing the Phenomenon of Dreamwork With a Cancer Patient

When a dear friend who had shared her dream life over the years with me was diagnosed with ovarian cancer, I wondered if working with her dreams would provide a similar benefit to her. I wanted to offer my support to her. Being interested in holistic health and psychology, stress management, issues of loss and grieving, guided imagery and dreamwork, I offered my services to my "sister" in physical, emotional, mental, and spiritual distress. Thus, the present research came into being. Would her struggle with the malignancy be mirrored in her dreams? If so, how? Would working on the level of the dream life have an effect on her waking life? Could dream therapy be part of a holistic approach towards becoming well?

Previous Experience With Dreamwork

I first actively engaged with my dreamworld in 1976 as part of a weekly study group through the Association for Research and Enlightenment, a non-profit organization founded to preserve and make accessible to the public the readings of Edgar Cayce, an American psychic. I was amazed to see how the members of the group began to enter each others' dreams and prophesy for each other, and in hearing everyone's dreams, were able to provide valuable insight for the dreamer whose own blind spots prevented him/her from seeing. The weekly sharing of dreams became a very important part of my own spiritual development. I began to receive guidance in my dreams and experienced through them "the voice of the gods" (Sanford, 1978; Kelsey, 1978).

When my children were old enough to relate their dreams, I kept track of their dreams too. I presented each one with a dream journal, and sometimes we audio-taped our dreams as we sat together at the breakfast table. I was surprised by the wisdom that surfaced in their dreams and wondered at the universality of the symbols in the dreams of such young children.

During my divorce from their father, my dreams were an inspiration to me, pearls of wisdom from the unconscious which guided me through the nightmare of my waking reality. Many dreams at that time were pre-cognitive and telepathic.

My longstanding interest in dreams has involved keeping a dream journal for fifteen years, attending and facilitating dream workshops and courses, hosting weekly dream groups in my home, and using dreamwork as a therapeutic tool in counseling. In the process I have learned not to interpret other people's dreams for them but rather to elicit the meaning from the dreamer herself/himself, so that it is the inner resonance within the dreamer which validates the "rightness" of any interpretation.

Bracketing

In the procedure of bracketing, the researcher explicitly lays out her/his expectations, prejudgements, beliefs, hypotheses, and hunches (Colaizzi, 1978), so that s/he can consciously suspend them in order to allow the pre-reflective experience to shine through.

My Beliefs About Dreams and Dreamwork

Dreams reflect many levels of being. A dream is the product of multiple factors merging to create a metaphor of experience. Dreams reflect the physical, emotional, mental, and spiritual components of one's being. Consequently, when Freud concentrates on the sexual/wish fulfillment aspect of dreams, he discovers that such factors are indeed present as a major element of dream experience and meaning.

However, his focus is limited and does not fully explain the nature and purpose of all dreaming. Each theoretical model or style of dreamwork has something different to offer the dreamworker. Alfred Adler was also correct in his view that dreams have an element representing power and dominance in relationships in waking life and reflect our struggle for identity. Carl Jung helps us to see the archetypal drama as it unfolds on the dream scene. And the Gestalt school gives us insight into elements of the dreamer's personality and his/her interior life. No psychological school has an exclusive claim to truth.

Thus a dream may simultaneously have elements of sexual desire, unconscious wish fulfillment, reflection of the physical condition of the body, residue from the memory of the previous day(s), problem solving, future probabilities, pre-cognitions, creative inspiration, spiritual guidance, and lucid dreaming. Because a dream has a meaning on one level, it does not preclude meaning on other levels as well.

We are part of a cosmic dream. In the Bible it says a great sleep came over Adam. Nowhere does it say he awoke. Part of our evolutionary task is to awaken the dreamer within ourselves, dispel the veil of illusion (maya, in Hindu terms) we have succumbed to, and consciously realize our oneness with the divine.

My Beliefs About Cancer

There are three primary factors. Cancer is not a single ailment but more than one hundred diseases that are lumped into the category of cancer. Cancer has no single known cause, however, I believe there are three primary factors which predispose an individual to develop cancer. These factors are a genetic predisposition, a carcinogenic environment, and a Type C personality whose dominant characteristic is the nonexpression of dysphoric emotion (Locke & Colligan, 1988).

I also make allowance for a more unexplainable and mysterious spiritual aspect at work and question for example, whether a swami who dies of cancer could have taken it upon himself to work out the "karma" of his followers, as Christ died, to save us from our sins. Can an individual who struggles to overcome cancer take on the task as a heroic measure and thereby release a whole family caught up in a destructive pattern?

My preference is a holistic approach to health and healing. I tend to see the traditional medical treatment of cancer through surgery, chemotherapy, and radiation, as an invasive attack on the body. It may be necessary, but it also has the unfortunate ring of "if the disease doesn't kill you, the treatment might." I believe that a holistic orientation which treats the whole person instead of just attacking the disease, can be a useful adjunct or alternative to the medical model. A holistic approach can include special diets, vitamin supplements, herbs, acupuncture, visualization, meditation, homeopathic or naturopathic medicine, relaxation techniques, or any other of the natural alternatives. It is my belief that we must move beyond Western medicine's focus on illness and splitting of mind from body, to a more preventative, health-affirming approach in both psychology and the other health sciences.

My Beliefs About Healing

> From a Platonic point of view, it can rightfully be argued that a lack of health is a lack of wholeness . . .
>
> The most fundamental of these [holistic] principles is the claim that there is but *one* reality. This strict non-dualistic basis for the entire cosmos is the starting-point for any explanation of healing. It postulates an organic unity beneath the multiplicity evident to our senses, a unity that is primary and causal compared with the derivative and secondary status of the manifested things in the world (i.e., the objects of our sense perceptions) . . . that being the case, matter and consciousness are but two expressions of the one unbroken reality . . . In fact the present view is diametrically distinct from the Cartesian - Skinnerian one, since the interconnected oneness proclaimed here is a living force that unites all beings*through integration, not reduction.* Any apparent "reductionism" found here favors

> consciousness as the primary nature of reality, a consciousness in which the universe becomes unified.
>
> \- Renée Weber (Dossey, 1984, p. 133).

The previous quote provides a foundation for my own view of healing.

Healing is returning to the centre. Healing is a process of returning to the centre of one's own being, to a divine pattern of perfect wholeness. It is the holy return of the prodigal one. It is a choice we make, moment by moment, between life or death, Eros or Thanatos, love or fear. It is the journey from I-It to I-Thou (Arnold, 1970).

Healing can manifest in many ways. Healing has to do with how we live our lives on all levels. It is not limited to the complete recovery of the physical body but includes the overall quality of life, our relationships, and personal and spiritual growth. Health is an expression of our organic connection with the world. Healing involves radical change and transformation within the psyche and outpictures in greater kindness and compassion towards oneself and others. To imply that the only proof of healing having occurred would be to get well physically is to generate guilt and a sense of failure in the one who is ill. Healing may simply mean attaining a peaceful state of mind before dying (Siegal, 1986; Levine, 1987).

Mindbody is one. There is an intrinsic oneness that unites mind and body which are but two distinct aspects of a single being. The manifestation of a physical symptom may be the reflection of disharmony within the mental, emotional, and/or spiritual levels of being. In new advances in the field of psychobiology, the unity of mindbody is being shown right down to the cellular level (Rossi, 1986). Healing can be initiated at any point in this mindbody loop.

The Healer is within. The physician with all his/her medical knowledge and technical skill does not cure the patient. No psychic or spiritual healer or shaman has the magical or miraculous power to heal another. The agent of change is not the medication, treatment or technology per se, but the internal spiritual-mental-physical mechanisms of the individual who allows him/herself to be healed through various internal or external means, or perhaps without external agents. As such, the therapist is a co-participant in healing through the human care process, and can facilitate another in becoming well, by helping him/her to remove the blocks to wholeness.

My choice of co-researcher. I feel it is necessary to also bracket my relationship with my co-researcher. Ours is a relationship which spans more than fifteen years and has developed into a close and loving sisterhood. Over the years, R. has become "family." We have had parallel experiences during particular life passages which reflect a psychic connectedness between us. We shared our dreams, participated in Native shamanic rituals, and attended metaphysical study groups together.

Because of this history together, issues of transference and counter-transference have undoubtedly surfaced in the dreamwork. Although on one hand, the special nature of our relationship may limit the generalizability of the findings, on the other hand, it is unlikely that such profound and intimate sharing would have occurred with a co-researcher whom I did not know and love so well. Thus the strength of this research lies in a large part in the synchronicity of shared experience and the poetry that emerged as R. plunged into her inner depths.

Bracketing Caveats

Bracketing is a valuable process in that it can alert both researcher and reader to potential biases and blind spots within the researcher's thoughts and beliefs. Therefore, it is important to be aware of my partiality to:

A holistic approach. In doing dreamwork with a cancer patient I could be seeking to confirm my view that the modern system of western medicine is quite limited and needs to embrace a more holistic approach. The implication is that I could discount whatever positive contribution mainstream medicine may have on the wellness of the patient when more natural alternatives are tried as well.

Jungian psychoanalytical theory. I am partial to Jungian theory and find Jung's exploration of and insights into the world of mythology fascinating. I also consider his acknowledgement of the prospective function of dreams, the technique of active imagination, and his elucidation of the role of archetypes within the collective unconscious very compelling. It is necessary that I give equal consideration to the evidence and the literature which both supports and negates this worldview.

A psychological component to illness. My belief is that there is a psychological component to illness, so I need to be alert to the tendency to psychologize illness, to spin theories because of my need to find a reason, an explanation for it. Because I believe that an individual plays a role in becoming ill, I must be vigilant about crossing the line from taking responsibility for one's well-being to blaming the victim of disease.

The importance of ritual. My own spiritual-psychological background favours the importance of ritual. Even though my co-researcher has similar sympathies, I must realize that this is not true for everyone. Especially in regards to healing, the nature of the ritual is best determined by the participants themselves.

I also need to acknowledge:

The Judeo-Christian culture. I was born and socialized into a Judeo-Christian culture which emphasizes sin and guilt. Illness in this culture is sometimes interpreted as punishment for wrongdoing. Therefore, in order for me to be genuinely supportive, I must not come from judgement which asks "What did you do wrong?" but from the compassion which asks "How can I best help you?"

My own fear is triggered. I must acknowledge my own fear that surfaces in working with a loved one with a catastrophic illness. When my own fear is triggered I must not allow it to block R. if she needs to plunge into the depths of her own fear.

The need to support R.'s choices. It is important that I realize that I can never really know in advance what treatment choice I would make in R.'s place, so that I do not push my preference on her and can be truly supportive of her choices.

Honouring the feminine. Feminist issues and gender psychology have been a concern of mine for twenty years. I have personally experienced the over-development of the masculine aspect, both as a single parent and as a graduate student within the patriarchal system of the university. I am currently coming to an honouring of the feminine within myself and others. It is important to bring this greater balance between masculine and feminine into the present work.

Description of Co-Researcher

Polkinghorne (1981) suggests that in conducting phenomenological research, we select a co-researcher with salient experience of the phenomenon under investigation and the ability to engage in his/her own imaginative development. I knew R. to be an articulate woman who had richly detailed dreams which she already shared with me. She also had a good ability to recall her dreams and recorded them faithfully in her dream journal. Furthermore, R. was open to finding meaning in her dreams, to acting upon insights gleaned from them, and to imaginatively exploring her dreamworld.

Thus when R. was diagnosed with cancer and brought me a dream (Two Oranges in a Basket) which she felt was a presentiment of her diagnosis, I was intrigued. Wanting to offer myself and my services in support of her, I offered to do dreamwork with R., and she agreed.

My co-researcher R. is a thirty-five year old English-Canadian woman. She is divorced, the mother of a twelve year old son, and up to the time of her diagnosis, she was a university student. Her parents separated when she was eleven years old, and her father died of a brain haemorrhage when R. was sixteen. R.'s mother was also diagnosed with ovarian cancer at the age of thirty-three. R. had no previous history of serious illness prior to her diagnosis.

Protocol Analysis

Each dreamwork session was audio-taped. After each session, I listened to the tape in order to acquire a feeling for and make sense of R.'s experience of that session. Tapes were then transcribed and statements which seemed significant underlined. These significant statements were then formulated into themes applying Giorgi's (1975) approach to phenomenology which acknowledges that meaning units imply belongingness rather than seriality. The meaning of the constituents was thus elaborated by relating them to each other and to the sense of the whole pattern which was emerging. Insights were synthesized and integrated according to what they revealed about R.'s experience. This required looking beneath the surface of the protocol to the deeper structure and dynamics of R.'s experience. I assumed the reflective point of view in order to extract the "givens of experience" which Polkinghorne (1981) notes show forth in perceptual awareness, remembrance, imagination, dreaming (p. 5).

The above process was repeated for each protocol, and formulated meanings were organized into clusters of themes. A structural description was done to uncover the structure common across protocols of the dreamwork sessions. The results have been integrated into five tables so that an overview of the data is readily available.

Dreamwork Session Format

Each session began with R. recalling a dream which seemed significant to her from the intervening week. I then inquired which aspect of the dream stood out most for her, and what meaning or significance she attributed to it. R. then made associations to the dream, and we chose a technique which seemed most appropriate to work with that particular dream. Such techniques ranged from gestalt role-play and two-chair dialogue (Perls, 1969), Mindell's (1985) dreambody work, archetypal amplification (Mattoon, 1984), active imagination (Hannah, 1981), and various release rituals.

Each session was one and a half hours long. Five weekly sessions were conducted in the fall of 1987 with a two hour wrap-up session in December of that year, comprising Dream Series A. There was a hiatus in the dreamwork from January of 1988 until the summer of 1988, while R. had eight chemotherapy treatments and another surgery. We resumed our weekly sessions with Dream Series B, which started in late August 1988 and finished that fall. Again we had a two hour wrap-up session in December of that year.

Validity

After the end of each dream series, there was a two hour wrap-up session, or "Self-Corrective Interview" (Kvale, 1983) in which I read my initial analysis to my co-researcher. R. listened to my synopsis of her experience of each session to see if I had captured what had happened for her and whether it was an accurate and complete portrayal. As Wertz (1984) indicates, "In the case of qualitative research, the question is whether the description expresses the truth and whole truth of the situation as it is preverbally lived by the subject" (p. 39).

The reliability of the thematic categories was ascertained by having two therapists knowledgeable in dreamwork and familiar with the current data, come to an agreement on the themes they saw emerging. When there was disagreement, a process of negotiating meaning was undertaken until consistent agreement was achieved. Agreed-upon themes were included in the tables. If no agreement was reached, the category or specifc example was discarded. This negotiation helped to control for potential bias and transference.

I presented to R. the themes extracted from the dreamwork sessions. R. then elaborated, corrected, and confirmed the findings, bringing me up to date with any relevant events or insights which had occurred to her in the intervening months since our last session. In this process there is a "re-spiralling" (Giorgi, 1975) as the feedback of the co-researcher is incorporated into the next draft of the analysis until the description, themes, and patterns express the lived-experience of the co-researcher.

This study is not an attempt to conduct "value free" research, rather it is an acknowledgement of the co-constitutionality between researcher and co-researcher, a recognition that the researcher helps create the larger context of the project along with the phenomenon of interest (Weisgarber, 1987). Salner (1986) considers the question of the "objectivity" of research to be a non-issue. She quotes Piaget's definition of objectivity: " 'objectivity' does not always mean 'he who neglects the subject' but always 'he who tries to avoid the illusions of his self' in studying methodically the reactions of others" (Salner, 1986, p. 128). Thus bracketing, or the suspending of preconceptions, becomes an important part of the phenomenological researcher's process, for it also allows any other researcher to assume the attitude described by the researcher to enable him/her to perceive and understand the same meanings.

The researcher attempts to disclose rather than impose meaning. The result is a genuine finding as the researcher "grasps the whole of the phenomenon *through the part* expressed by the subject, making explicit the implicit root of the matter (Wertz, 1984, p. 32). Shapiro (1986) discusses verification through understanding: "It is a self-verification wherein I sense a certain harmony or response between an evolving formulation and its felt-meaning, the bodily aftermath of the experience as lived" (p. 177). In the search for meaning with the phenomenological method, "the meaning *is* the measurement" says Watson (1985).

Thus validity is not established irrevocably since it also depends upon the interpretive capacity of the reader. Validity is dependent upon the extent to which there is an inner resonance within the reader's own experience. It is the empathic response to the description of the phenomenon which validates; an inner ring of truth, rather than a justification according to an outer set of rules.

CHAPTER THREE

PRE-REFLECTIVE EXPERIENCE: THE DREAMS AND THE SESSIONS

Dream Series A

Two Oranges in a Basket

I am in a room with a man. There is a basket with two oranges in it. I choose one and open it. It looks fine. I take a piece and it is sweet. The man takes the other orange and peels it, breaks it open and it is full of worms.

R. shared this dream after being diagnosed with ovarian cancer. She had the dream some time before her diagnosis and felt it to be a presentiment of her illness. Thus it is referred to as a pre-diagnostic dream.

Dream A-1: Life-Space

I am in a huge white dome, and I'm shitting in the corner on the floor, and in my mind I have two shits to make. Just as I'm finishing the first shit, my father comes and I have to interrupt. I'm not finished and I'm not quite ready to meet him but I go to meet him, to greet him and he gives me a warm hug and I feel completely embraced in that hug. I feel strength and warmth and solidness and I receive it. It feels good.

Then he remarks to me that there's some water on my clothes, drops, almost as if I'd been in a shower and there's water droplets. And he asks me in a concerned way - he seems quite concerned - what are these drops and where do they come from? I feel kind of embarrassed about it, for some reason and I don't know where they came from, didn't even know they were there.

October 20, 1987: R. is apparently in remission after surgery to remove both ovaries and two rounds of chemotherapy which was abandoned for more natural alternatives.

Dream A-2: Stuck in the Mud

I am going for a walk with this man. It is in California. We are going to the beach. Then he tells me he put the kids in the trunk and it is hot so I panic and say, "God, you've got to get those kids out of the trunk, really fast." It was really hot. I thought they were going to suffocate. And so he, we start running, and he goes up an embankment really fast. And when I come to get up the embankment, I can't.

It is like thick, oozing mud, the consistency of whipped cream and I can't get up. As hard as I try I keep falling down, and uh, and I I start crying and calling to him and he is going to come down and help me get up and I say, "No, just go get the kids out of the trunk."

Dream A-3: Amazon Woman

There's a battle that we're preparing for, and I have some people on my side. It's like we're in the earth. We're getting ready for battle and lying on the earth. It's by a stream. We're on a riverbank, pretty small though.

Suddenly this big woman appears, almost like an Amazon woman, like a warrioress, and she's armed. She's wearing armour like I would imagine the Amazon women to wear, and she has a big gun, like almost a machine gun and she's getting ready to fire at us.

I say, "Hey, wait a minute! We weren't planning on having such dangerous weapons. We don't have any defence here. We have no way of protecting ourselves. There's no way I want to get shot in the head, thank-you very much (as an aside). I'm getting out of here" (laughs). So I left, abandoned my team.

Then I come back and there is a woman who was wounded in the head. She has a little cut or scrape or something and we take her, we carry her to . . . almost seems like a church, but it is more like a convent. They live inside it, the people in the church. They are healers and so it is dark and we carry her, I think she is unconscious, to the door.

We knock on the door, and they take her in and we lay her down on a bench kind of thing. Seems like we have to wait. They are busy. Somebody comes, I don't know if it is a man or woman, they put their hands on her. I think she sat up. I don't recall her really clearly but I have a feeling that she was healed.

There was a temple on the grounds too. I'd been to a temple during the battle where there were dancers, really brightly coloured costumes. That's the end of the dream, I recall.

November, 1987: R. is in the midst of an on-going battle with her mother around who will be paying for R.'s trip to Toronto with her son, to visit her mom. Mother has offered to pay but is not coming through as promised.

Dream A-4: The Addict

I meet a man in a bar and we decide to go to his room. P. (her son) is with me and we are walking down this long hall and we arrive in the room. When we open the door I am very surprised to see thirteen beds in the room and it strikes me that this is some kind of dormitory.

I go and I sit on his bed and I take my pants off and I leave my panties on. I sit there and I kind of figure that we would . . . have sex, but he doesn't indicate that he is at all interested. I wonder, this isn't really a very good situation with P. here.

P. was around the dresser somewhere and he discovered a piece of cake and he starts eating it. I say, "Well that cake doesn't belong to us - it probably belongs to one of the room-mates here," and I notice that there is a piece of cake not iced, so I say he can have that piece that isn't iced.

And then I remember getting up and looking out, seemed like a big bay window looking out over quite an expanse of land, and in the distance there is a factory. I ask him what it is, but in the back of my mind, I know what it is - seems like I'd seen it before. It was like an old building, like a cannery or something like that. It had these old wooden chutes coming out of it and stairways out of the side.

And then we decide to go back and I realize, like he . . . what I have a sense of him is he is like a drug addict. He has some kind of addiction and he was looking for something from me and he realized that I don't have what he wants and so he isn't interested. He was nice, friendly, but it was very superficial.

We walk back and we say goodbye and P. and I drive away. Seemed like we were in California and that was the end of the dream.

November, 1987: This dream with the cannery in the background seemed to track a recurrence of the cancer as it spread to her bowel. The recurrence was diagnosed a week after this dream.

We took a break in the dreamwork while R. had another surgery and underwent eight chemotherapy treatments. We resumed the work the following summer.

Dream Series B

Dream B-1: Pins & Needles

I go with a little girl to, it seems like a meeting, in a large building almost like a barn. We are outside the door and for some reason I am checking the little girl's foot. Maybe because I have some splinters in my feet, or something, so I want to check her feet. I notice I am quite shocked when I look at her feet, because she has pins . . . it's like a pin cushion - her foot is like stuck with pins especially the heel.

I remember in particular the heel being covered with pins that were pushed almost all the way in, and also she had like quills stuck in the sides. That's what I had in my foot was like quills or some spines of a plant and I wanted to take those spines out.

August, 1988.

Dream B-2: Bad Medicine

My mother has taken some medicine of some sort, some pills, and she starts to get sick. It's very strange what is happening to her body. It's like her veins . . . it is like in her blood, but it is showing through in her arm and her veins are protruding in a pattern like bubbles. But they are formed like there is something written on it like in Japanese, some "inscripture".

She is getting very weak or fainting. I don't know if she is calling out for help or she is getting that I am panicky and maybe I am afraid that she is going to die.

So I call my brothers who are upstairs somewhere doing something. Part of me doesn't want to bother them but the other part of me really needs help. So I call them and they come - particularly my older brother and we somehow manage to calm my mother. Things seemed to be O.K. once they came.

Another segment

There's an invitation from friends of my mother's to go to their house. It may even be to go skiing. They have a chalet.

It's like there's a series of bridges, strange routes to take. This is unclear. We stop at some point and there's a little child with us who has to do something I'm not sure what that is right now. We wait while the child is playing. This whole part is unclear. Just a feeling of waiting and the strangeness of the road and route we have to go.

August, 1988.

Dream B-3: Golden Bush

I'm sitting outside and talking to a young woman. There's a man sitting beside me. We're getting to know each other, just talking quietly, the woman and I. The man's quiet and listening.

The woman tells me she comes from Nova Scotia, from an island in the middle of the lake. She gives me the name of the island. It starts with an 'M' and it's an Indian sounding name. I look at her, and I say something like, "You must be Golden Bush."

September, 1988.

Dream B-4: Valley of the Shadow of Death

I am being shown into my dormitory, a large room and I am shown to a bed that is to be my bed. It feels very strange, the room, in that all that is mine, or that is my space, or my own privacy is the bed.

There is a man who is in the bed near me, and he is quiet. He never spoke to me. I remember lying on the bed, feeling very strange, alone. Then they come and take me to another bed. It has been vacated, so there is space for me.

I can see out. I can see a winding river and like a meadow and the hills, and I can feel the cool air from outside. And there is a man in the bed nearby, and we speak. He talks to me. He seemed friendly. I don't remember what he said.

The feeling is like I'm in a concentration camp and the Nazis are coming and I have to get out. So I am scheming of ways to get out. I go to an underground parking area. My car is near the booth. I speak to the people in the booth. They say I can't leave the car there. They are also giving me directions about my mail. Something about sending my mail somewhere else. Then there is something about keys. I am seeing if anyone wants to come with me and there is a woman who wants a key to my car. There is kind of a confusion around who is going to come and who doesn't want to.

I keep expecting that I would be having difficulties or that someone would try and stop me from going. But it seems like no one is trying to stop me. It isn't hard. They are actually helpful and friendly. And now I have this underlying fear that the Nazis, or these terrible people are going to come. And finally I leave. I remember driving around into the valley.

September, 1988: R. is preparing to leave Edmonton and move to the mountains in B.C. where she will be part of a dance group.

Dreamwork Sessions Based on Dream Series A

Session One: Getting in Touch

Dream A-1: Life-Space

> I am in a huge white dome, and I'm shitting in the corner on the floor, and in my mind I have two shits to make. Just as I'm finishing the first shit, my father comes and I have to interrupt. I'm not finished and I'm not quite ready to meet him, but I go to meet him, to greet him and he gives me a warm hug and I feel completely embraced in that hug. I feel strength and warmth and solidness and I receive it. It feels good.

When asked to describe the dome in her dream, R. says:

> There's a real female shape like a womb. A feeling of largeness, whiteness, and space. I am aware of the floor, the earth. It feels good to be grounded, really on the earth. Seems like I was in just a part of the dome. I've been in other parts but wasn't aware of what I was doing there, what it was like...in those other parts.

We will explore "those other parts" of R's life-space, beyond the physical, namely, the mental, emotional, and spiritual aspects of her being-in-the-world and will track these aspects through her dreamworld.

When asked for a meaning statement regarding this dream, R. responded that "the shitting" was the most important part, and that it was an indicator of what was going on emotionally for her. It was a way of releasing. "I'm getting rid of some shit I'm carrying, but I still have another load to dump, and I can feel that now in my body...that's a problem for me, releasing and letting go of past hurts and pains."

Since this dream presented bodily processes and emotional connections, we used Mindell's (1985) dreambody work. R. tuned into the energy in her body, described it, stayed with the pain, and amplified it until she switched from the proprioceptive sensory channel to the visual, and inner images arose.

In going over the transcript for this session and underlining the descriptors associated with the various body parts, a pattern began to emerge. The throat area was described as hard, tight, restricted, and tense - "a squeezing which stops any sound from coming. It feels like a clamp, the energy in my whole body is being clamped at the neck." In the chest was a feeling of prickles and aching, and in the heart, sadness and pounding. The pelvic area was described by the co-researcher as having internal tension, heat, and a crampy sensation almost like that of indigestion.

The flow of energy became clear as we noted its movement in R.'s body. The awareness of feeling began in the heart, with sadness. As the energy moved up to the throat, tears welled up in R.'s eyes, accompanied by a pressure in the head. R. then began to feel uncomfortable as she became conscious of tears (associated with embarrassment) and her clamped neck. Instead of expressing the sadness through the throat, the energy was stuffed back down into the pelvis which then became hot and crampy.

In the wrap-up session, this movement of energy was related back to R. When asked if this was a way of dealing with her pain, R. agreed. By making it more diffuse, by relegating it to the dark depths of her pelvis, R. was less conscious of her pain and able to ignore it. She further stated that prior to the cancer she was never aware of *any* feelings in her pelvis, and indeed, had never thought about it before. Perhaps the clamp at the neck becomes the cramp in the abdomen, and the indigestion comes in trying to swallow a feeling and digest it, instead of expressing it. The following poem emerged from this session, as R. traced her body energy.

Body Check

The anxiety
I feel in the chest,
in my right-sided heart,
as well as the left one too.
Right could be
the feminine for me.
Being left-handed
are my poles reversed?

All my anger is in the female.
Cancer in my right ovary.
From my broken leg,
my broken arm,
to my crossed-eye,
it's all on my right side.

I have anger
towards the women in my family.
They're the outspoken ones.
Men are the quiet ones,
like my father.
I don't have any...
a lot of anger towards him.
Except around his death.

Emotional issues surfaced as R. got in touch with her bodily sensations. These feelings centered around abandonment, embarrassment, anger, control, being stuck, rhythm, and release. Since anger was the predominant feeling that came up for R. in this session, we decided to focus on this issue in the next session.

Session Two: Taking the Lid Off Anger

In the second session we continued to debrief the first dream and the feelings connected with it. R. starts by reporting that anger is behind the stuckness of tension inside her. She wants to scream and get it out, but her throat becomes hard and tight. She wants to blow her top. Pulling her hair as she talks, she indicates that's where she wants the energy to go, straight out the top of her head, like a geyser.

The Three Furies

Memories I have as a child
around anger involve my mother.
Not my father.

An old man yelled at me
as I trudged across the yard.
Scared the piss right out of me.
Ashamed I hid in the basement.
While Mother called me up,
insisting I greet her friends.

We waited in the doctor's office,
my brothers and me.
We fooled around and were silly,
but they blamed it all on me.
She washes out my mouth with soap.
"Don't make fun of the Fat Lady,"
says Mother, excusing her sons.

My brother, he tied me up.
Bound my feet and dragged me
down the stairs.
When finally he undid me,
my fury was unleashed
and knew no bounds.
On a rampage,
I stomped his meccano.
She had nary a reprimand for him.
I however paid the price.

Anger had never been acceptable in R.'s family. She recalled the night before her father died. R. was sixteen at the time and angry at him for treating her brother unjustly. Her father did not usually express anger, however, this particular evening he had. Nobody knew that he was in pain and had a headache. The next day he died of an aneurysm in the brain.

R. said she held that anger towards her father and never expressed it. Perhaps in her adolescent mind anger became associated with death: to express anger was to court death. She became so successful in putting a lid on her anger that it was very difficult and rare for her to express anger as an adult woman. Looking back on her childhood she could not recall any incident of anger towards her father.

Session Three: Rescuing the Child Within

Dream A-2: Stuck in the Mud

> I am going for a walk with this man. It is in California. We are going to the beach. Then he tells me he put the kids in the trunk and it is hot so I panic and say, "God, you've got to get those kids out of the trunk, really fast." It was really hot. I thought they were going to suffocate. And so he, we start running, and he goes up an embankment really fast. And when I come to get up the embankment, I can't.

Although R. could not remember any childhood anger towards her father in the previous session, in this session, while role-playing the little girl locked in the car trunk, she bangs, yells, and swears at her father. R. has entered a trance-like state, and a spontaneous regression occurs as she switches from the dream character to the real-life little girl, locked in the closet by her father for being too noisy.

Breaking Free

Let me out!
(Yells and bangs underneath a low table)
Let me out!
What did you put me in here for?
Damm that man.
I'm not staying here.
(Gets out from underneath the table)
To hell with him (sighs).

To hell with you!
Just fucking go to hell!
I'm not staying in that trunk.
It's so small, no space.
Can't hardly breathe.
It's awful dark.

You put me in there.
It was dark and
it was scary (crying).
I just feel so small,
so vulnerable, so...
It's all dark, so dark

I don't like being in the dark.

I want to come out now.
I won't do it again.
I did something wrong.
I can't remember
what I did.

You were too noisy.
But I was just having fun, Dad.
I didn't mean to...
Well, whether you mean it or not,
You still made too much noise.
I don't like it.
Had to put you away.
In the closet at least
it's muffled, it's contained.

And so R. was shut-up as a little girl, learning not to express her anger or her joy. As the woman in Dream A-2, she does not express her anger for fear, "The man might hurt me. He doesn't want to hear it. It's embarrassing to be that expressive."

However, by the end of this session R. has gone beyond the little girl who has been shut-up and shut-down, beyond the adolescent who comes to equate anger with death, to the insightful adult who realizes that *not* expressing is equivalent to death. Musing about the night before her father died she says, "What pops into my head is death (an apt analogy to her father's aneurysm). What it is (not expressing), is a form of death, it's rigidity. Like expressing is moving things through, like emotion." Perhaps R.'s father displaced his bodily symptom (headache) through anger and R. displaced her anger through a bodily symptom (cancer).

When asked what she thought the message of this dream was for her, R. replied, "I think it said when I start expressing my pain that there is help reaching out for me." But R. said she had not been allowing herself to feel her pain lately. Instead, she was feeling depressed, deadened, a heavy weight with no energy, no motivation, and no inspiration. To get into what was going on for R., we decided to do a role-play. She chose to start with the mud.

The Mud

I'm the mud.
I'm on the embankment.
It's a sheer drop.
I'm covering this drop
and I'm thick,
and I'm oozy,
and I'm wet.
I'm slippery,
slippery in the sense that

you can't climb up me easily,
unless I let you.

'Cause I let the man go up me.
But there's this woman,
trying to climb up me,
and she keeps sliding down.
I want her to struggle.
She's really struggling.
She deserves it.
She needs it.

The Woman

This fucking mud is stopping me
from getting up there.
There's nothing I can grab onto.
Like I feel totally lost.
There's absolutely nothing I can do.
All my energy is going down.
This struggle - nothing seems to work.
I keep sliding back down
to where I started.
I feel completely overwhelmed
by the fear
of not being able to help
those children.

It became evident that the last half of this poem, which deals with R's struggle with the mud, might be a metaphor for her struggle with cancer. In the wrap-up session when her words were read back to her and she was asked, "What is this about?" Her response was, "My struggle with cancer."

The frustration and fear of being unable to help the children in this dream echoes the theme of not being able to rescue the wounded child, the child within, or a vital aspect of oneself. This theme has been noted to occur prior to death or a decline in one's life (Sabini & Maffly, 1981). Indeed this dream seemed to be tracking the desperation R. was feeling as a recurrence of her cancer took place. Four months later, R. had an operation to remove a tumour which had attached itself to her bowel. Notice how the description of the mud could also be an image for the contents of the bowel, the "shit" of the first dream. The dream of being "Stuck in the Mud" is a reflection of her current psychic inner struggle and a presentiment of the future outer manifestation on the physical level.

During the last part of this session, R. had a therapeutic insight which enabled her to realize a three step process that could help her to express her feelings. It involved acknowledging, feeling, and expressing:

> When I'm provoked I have to *acknowledge* it at the moment...by acknowledging something is happening that I don't like, then I can allow myself to *feel* those feelings, and give myself over to that, then say so, then I *express* it.

Session Four: Wounded Woman

Dream A-3: Amazon Woman

> There's a battle that we're preparing for, and I have some people on my side. It's like we're in the earth. We're getting ready for battle and lying on the earth. It's by a stream. We're on a riverbank, pretty small though.
>
> Suddenly this big woman appears, almost like an Amazon woman, like a warrioress, and she's armed. She's wearing armour like I would imagine the Amazon women to wear, and she has a big gun, like almost a machine gun and she's getting ready to fire at us.

With this fascinating dream of the Amazon woman we make the transition in the fourth session to the battleground, where R. encounters this archetypal figure who has sacrificed her breast, a part of her womanhood, in order to hit the mark in the outer world. Here is an image of the wounded woman, who nonetheless is very strong and capable in her dealings with the world. She is a symbolic representation of what was needed in the previous dream. R. agreed to role-play both the Amazon and herself as the little girl in the following two-chair dialogue:

Amazon: Just go straight as an arrow.
Do it. It's done.
There's no mucking about
in the earth, like you guys.
I'm not interested in
this mucking about stuff.
I just like to be clear
and clean and direct.

If there's a job to be done,
let's do it and get it over with.
That's the sort of person I am.
I'm standing on the earth,
but I'm not in the earth.

Little Girl to Amazon: I'd like to spend some time
with you,
show you what we do here,
teach you a different way
of relating, to be gentle.
And it seems like we work
in a group here.
You're all alone.
We work together here.
You could join us,
be part of a group.
But you could still be you.
You don't have to be any different.
Come visit us.

In this gestalt dialogue between the Amazon woman and the little girl it becomes evident that each one has something important to teach the other. However, when initially confronted by the Amazon in the dream, R. is shocked and scared. It is this surprise aspect and the feeling of unreality that stands out most for R. in this dream. R. realizes that the Amazon meant business, and that someone could get badly hurt. She is afraid she will get shot in the head and tries to slide down the riverbank. She talks of abandoning her team and ultimately leaves the battlefield and retreats to a temple. This reaction seems to reflect R's tendency to just want out of earthly existence. In waking reality, her support group confronts her with her lack of commitment to herself, to life .

The dream of the Amazon woman surfaced at a time when R. was having an unacknowledged battle with her mother over who would pay for the tickets for R. and her son to join R's mother for Christmas. R. left on this trip just after being informed of her recurrence. She came back with the issues around her mother unresolved and her negative feelings largely unexpressed.

When the Amazon woman emerged from the dreamworld R. was asked, "Who is she?" R. replied that she was trying to figure out which part of herself was the Amazon. Then she said, "She smacks of my mother with her fancy place. It feels like she's killing me in this life. I go dead when I'm around her."

In role-playing the Amazon's armour, further insight comes to R. about her psychological defenses.

Amazon's Armour

I'm the armour around Amazon woman
- a mosaic of blues.
I kind of hug her, wrap around her,
keep her warm.
She feels kind of secure
with me on.
She feels safe and comfortable.
If she feels good with me.
Why should I have to get off?

I *am* kind of heavy,
weigh her down.
It's a whole lot of weight
to carry around, but...
She's kind of proud of me.
I know she won't want
to give me up.

Well, O.K.
I'm nice, but not always needed.
The idea would be
not always to be hanging off her.
It would be alright if
I was just shown off a little.

In the second half of the dream of the Amazon, R. returns to her dream scene after a respite in a temple. She discovers that in the meantime a woman has been wounded in the head. The wounded woman is carried unconscious to a church/convent to receive healing and does so through a laying on of hands. This healing potential is carried over from the dreamworld into the waking world, as R.'s support group begins to do hands-on work with her.

Session Five: the Gift of the Beast

Healing images continue to present themselves in the fifth session when R. gets beneath the masks of the characters in her next dream.

Dream A-4: The Addict

> ...we decide to go back and I realize,
> like he... What I have a sense of him is
> he is like a drug addict. He has some
> kind of addiction and he was looking for

> something from me and he realized that I
> don't have what he wants and so he
> isn't interested. He was nice, friendly,
> but it was very superficial.

As she goes underneath the surface superficiality of her dream character, R. begins to contact her fear. As spontaneous imagery arises in her inner vision, R. meets Bird, an inner figure which has come to represent her own intuitive wisdom and compassion. Bird leads R. to a treetop where a scene emerges in the tall grass of her imagination.

The Woman and the Beast

I've located Bird.
She's perched up in a tree,
in tall grassland.
Maybe she got lost in there.
There's a woman,
She's kind of like choking.

The grass is thick
and taller than me.
It's choking me and
I cannot see.
I want to discover
the creatures in the grass.

I think she felt all alone.
She was feeling her own pain,

the pain of being bound,
held against her free will.
Something is scaring her.

There's a beast.
He has a crown.
First he looked like a tiger,
and then like a clown.
And his face started
looking quite beastly.
He looks real scary.
I was scared, I guess...

I see images,
like amber light
and people up high in a circle,
making patterns with their hands.
Silhouettes...and then it turned blue.
They were dropping things on me.
Gems.

'Be not afraid,' said the Beast.
He has something to give me.
He's pouring into my hands
little round amber stones.
Expanding, growing, overflowing.
A moment of lightness is mine.

This image of amber light transmuted into amber platelets is suggestive of manna from heavenly beings. Spiritual nourishment is being offered up to R. from the depths of her own being. If one were to imagine oneself looking up into the midst of this ethereal group making patterns with their hands, one would see a constantly changing mandala-like form.

Jung (1974) states that the mandala symbolizes the inner psychic totality, or Self. Wheelwright (1981) mentions that Jung frequently observed mandalas "to arise spontaneously from the unconscious in dreams or fantasy as compensatory and healing symbols of order and wholeness at times of psychic confusion and fragmentation" (p. 283).

I presented a piece of amber to R. as a Christmas gift. It was interesting to discover that the distinguishing mark of true amber is the wing of the fly, or the little spider which has been trapped in the resin. It was like the mark of the beast which had become immobilized and encased within the semi-precious stone.

Time of Transition: The Snake as Symbol of Transformation

When our work on the first dream series came to a conclusion in December of 1987, I encouraged R. to continue to record her dreams and perhaps engage in active imagination with her dream characters. In January of the new year, R. encountered a water snake in her dream. She is having fun boating with her son and another boy when their boat flips:

Transitional Dream: The Water Snake

> We go to get up on the bank when
> we are attacked by a huge water snake.
> Fucking thing! I put the kids up on the
> shore and fling this thing away from me.
> It keeps coming back. I'm disgusted.
> I don't feel afraid that it really wants
> to hurt me. I'm just grossed out by this
> slimy creature.

R. becomes involved in active imagination with this water snake. She asks, "What do you want snake?" The snake responds to her:

Active Imagination with the Snake

S: I don't want you to get out so soon.
You didn't know about me though!
You don't know what lurks under
these murky waters, do you?

R: It's safe, I tell you.

S: Bullshit!
Well, I could bite, you know.

R: Why don't you?

S: Because I have another purpose.

R: What's that?

S: To wake you up.

R: But I am awake.

S: See what happened in the next dream?
(R. wrote the active imagination after
this next dream). Your ship sank
in rough waters and you risked
your boy's life.

R: How do I know if the boat is safe?
I don't know what to look for.

S: Well, now we're getting somewhere!
You finally admit your ignorance.

R: O.K. so I admit I don't know what to
look for. Does that mean avoid boats
and ships?

S: No, for heaven's sake.
Take more care, and take more time.
You take this water, this sea too lightly,
as if it's nothing, just something to play in,
and you don't consider its depth,
its changeability, and its dangers.
You take it too lightly.
Realize that the sea has many faces
that you must prepare yourself for
and acknowledge.
The top can be smooth and calm,
while underneath is dark and murky
and filled with snakes.

This is my space.
You must ask permission to enter.

The snake is stating that R. must honour its space, urging her not to skim too lightly over the surface in this process, this journey into the realm of the unconscious. He tells her there are things that she must prepare herself to face and acknowledge. She needs to take more time, more care and consider the snakes.

Jung himself suggested that one possible interpretation of a client's dream of a huge black snake was "you are taking a serious matter too lightly" (Clift & Clift, 1984). Jung's dreamer was unaware what that particular matter was, just as R. was unaware of the particular issue the snake was heralding for her. The authors also suggest that the threat of being bitten by a snake indicates the possibility of being "bitten" with a new awareness (p. 91).

Since ancient times the snake has been associated with healing, even becoming the logo of the present day medical profession. Sabini & Maffly (1981) portray illness and healing as two sides of the same process. According to Aesculapian tradition, "the snake bites and one falls ill; if one is fortunate the snake may later touch the wound in a dream or vision and one can be healed" (p. 138). In her book on active imagination, Hannah (1981) notes the ambiguous nature attributed to the snake, symbolic of "the deity and the devil, the hero, spirit, wisdom, fertility and sex, transformation, healing, sensuality, and evil" (p. 170). Jung states that the serpent is a well-substantiated archetype of the idea of renewal and transformation (Clift & Clift, 1984).

The Uroboros, the serpent/dragon swallowing its own tail is the basic mandala of alchemy (Jung, 1969). This symbol of the serpent coming full circle is used by Jacquelyn Small (1982) to image the process of the Spirit not yet finished discovering itself. We are in transition as this process moves through us, changing us from seekers of truth to seers of truth. This is the transformative task Small sets before the therapists of the future.

And so too the snake in R.'s dreamworld presents itself as a symbol of transformation. The snake warns her of her own dark and murky underworld. She flings the snake to shore in her dream as the long-submerged issue surfaces to consciousness.

Dreamwork Sessions Based on Dream Series B

After R.'s second operation and eight chemotherapy sessions, the snake emerged again in our first dream session of the following fall. In the dream a mother and daughter are wandering around in the bush, and the mother notices the little girl's feet.

Session Six: The Inner Void

Dream B-1: Pins & Needles

> I noticed I was quite shocked
> when I looked at her feet, because she had
> pins...it was a pin cushion; I remember in
> particular the heel being covered with pins that
> were pushed almost all the way in, and also she had
> like quills stuck in the sides.

The part of this dream which stood out most for R. was the feeling of being shocked and overwhelmed by the idea of how painful it must be to walk on those pins. In associating to the idea of walking on pins, R. says she's been on pins and needles around finances lately and that going back into the cancer clinic for her C.T. scan brings back the fear of a possible recurrence of the cancer. R. views the symbolic significance of having prickles in her feet as an indication that her ability to be sure-footed and to have her feet firmly on the ground is sorely hampered. R. feels that "really being here on the earth, fully in my body" is the task to which this dream alludes.

When I suggest that R. role-play the little girl in the dream, she replies, "I can't really feel my feet, it would be painful." When I ask her how she avoids the pain, she says that she occupies herself with busyness.

Finally, R. takes on the role of the little girl and responds to her mother's concern about her feet:

> I'm scared to let you pull them (the pins) out, because it will hurt when you do that, and there will be all these holes in my feet, and the pins are in there to fill up the the holes. I don't want to have holes, because things go all up my legs. Dirty things, maybe even snakes.

So here we have again the image of the fear of the snake. As R. addresses the snake, she cries and says she wants it to stay in the grass, and not to go up her leg and slither around her kneecap. It replies that it does not want to make her immobile, it just wants to slow her down. "When you run too fast," it says, "you're not paying attention." The dark energy of the snake was moving up into the light of consciousness, and it spoke with a growly voice.

The snake brought R. back to the issue of how she got caught up in busyness to fill up the holes in her day, in her life, and how she filled up the inner void. R. recalled that as a teenager she became aware of being afraid of letting people get to know her beyond the superficial, because she thought there was nothing there, nothing inside. "I felt a void and that having relationships, even if it was painful, was a way of filling up that void," R. said. This way of relating brings to mind the addictive nature of the relationship in the dream of The Addict (A-4). It was a way of filling up the holes with the known pain, rather than risking the unknown. R. was seeing a nihilistic void rather than the "holiness of the All". The main affective component of this dream was the fear of being overwhelmed by the pain.

After transcribing the tape of this session, I recalled the first appearance of Snake and the message to take our time and go slowly. A thematic extraction of the dream of Pins & Needles resulted in "R. is wandering around in the bush with her mother, and unwanted "pricks" are entering her body." Shivers ran up and down my spine as I realized that the issue of sexual abuse was surfacing. The snake had come out of the grass and exposed itself.

Session Seven: The Snake in the Grass

In our next session, I initiated our work with the statement that I felt unfinished with the previous dream and wondered whether she did too. R. responded with "Oh the one where I was having singing lessons, and there was a child?" I had heard no such dream. R. wanted the snake in the grass to stay hidden. When I said, "No, the one with the prickles," she did not remember it. It wasn't until I fed back the thematic extraction to her that R. said, "Very sexual, obvious...that's interesting,because it occurred to me that I didn't want to say that to you, and I didn't want to work on that today."

I inquired further what *that* was. R. replied that in the summer she had seen a video by Sandra Butler about sexual abuse and that her description of the symptoms of sexual abuse really spoke to her, including the tension in the throat, the inability to speak, to express. R. mentioned that women who have no memories of sexual abuse tend to downplay their symptoms, especially in a group, and she herself had done just that over the summer. However, she did not want to say anything or point any fingers, especially at her dad.

When I asked her how she did feel sexually abused, R. began to recall incidents earlier on in her life. She remembered a time her brothers had exposed her to a friend of theirs, while she was in the bathroom. She then went on to relate that after her parents' separation when she was eleven, she shared her bed with her mother and her lovers.

R. recalled that her mother dated a lot of men quite frequently in those days. R. would wait up reading, hear her mom come in the door and up the stairs. Then R. would put out the light and pretend to be asleep. As R. relived this in the session, her silent scream uttered forth.

The Silent Scream

I couldn't stand it.
I just felt like screaming,
but I just went frigid.
I just froze my body,
and I didn't scream.

> I remember his hand
> touched my body.
> It was awful.
> To me, he was an old man,
> wrinkled like a grandfather.
> The thought of an old man
> touching me, was awful.

R. went on to describe how her mother's male friends gave her a lot of sexual attention, and that she never knew how to deal with it. Yet at the same time, she felt flattered and wanted to be found attractive. When asked how she felt about it R. said,

> I felt like my reason for being was my beauty, my sex. I felt really uncomfortable with that, because I never felt who I was, who's really important in this. Like my body was what was important. I remember feeling very, very shy and afraid to speak.

When asked if she had anything to say to her mother, R. said she was really angry that she didn't protect her when she was a girl, didn't speak up for her, in fact had silenced R. a long time ago. R. cried as she said, "You didn't let me speak because if I did speak, you would have to look and see what was happening with you."

After this confrontation with her mother in psychodrama, R. played the role of her mother.

The Sacrifice on a Silver Platter

I'm Margaret.
I'm the sexy one.
I'm the most beautiful one.
I'm the one who has to
work for male attraction.
That's my life.

My life is making myself
more beautiful, more sexy, more attractive,
so that all men will be attracted to me,
give me their male energy.
That's what I want.

My beautiful, blonde daughter
needs to be sexy too.
More male energy
comes towards us.
It's like these powerful female bodies
drawing all this sexual energy.

As far as silencing you...
I didn't want this to stop,
because it's exciting.
And you added more to the excitement.

Here is my daughter on a silver platter.
The female sacrifice.
Take.
Take her.

Her mother was the wild, fiery redhead, and R. was the blonde bombshell in this dynamic duo. R. felt that her mother set her up to be seductive with her mother's lovers, and R. herself fell into sexual encounters with some of her mother's male friends. When asked how she felt about these sexual escapades "to please Mommy", R. responded in tears, "I feel rage." She looked down at the carpet her feet were touching, and a dialogue spontaneously emerged between her mother and herself.

The Oriental Blue Carpet

Mother: I don't want things looking messy.
Anger is messy.
Feelings are messy.
We don't want little messes out there.
It's got to look nice and smooth,
like this blue part,
like that pattern.

R.: Yeah?
Fuck your Oriental blue carpet!
You can just stuff
your immaculate Oriental blue carpets
with their neat borders.
I don't want any smooth blue
around my feelings anymore.
I don't want any borders
smoothing up the edges,

making everything look nice and pretty.

For all that rage inside,
all those intricate patterns of feelings
want to come out.
Don't want to be formed
into something that looks pretty.
They really don't want
to be formed at all.
They just want to be
wherever they are, whatever form they are.

And this whole sacrifice
Of body, of female, of me,
Of Who I Am.
Who I am in my whole being,
It is just a whole fucking lot of rage!
Hatred.
Transformed into excitement,
and I don't want excitement.

As R. expressed her rage, an incredible growling, almost roaring sound issued forth from the bowels of her being. Snake said previously that he spoke in a growly voice. Now he practically roars as R. rages at the sexual abuse she finally realizes was the snake in the grass that she wanted kept hidden.

The Abusive Female

Sandra Butler (1988) says that in the rare case of a woman being the abuser, one of the patterns which emerges is the single parent woman who takes out her frustrations on the least powerful member of the family. Another tendency is for the abuse to be multi-generational. R. happened to enter her puberty as the only daughter of a newly separated mother and middle child between two brothers. Her maternal grandmother was abused by her sisters, R. stated, as R.'s mother in turn was abused by her mother and abusive to her own daughter, R.

It was acknowledged in the family that men were favoured, women in the family were in fact not wanted, and devalued. R.'s maternal grandmother was the youngest girl in a family of eight children - all girls! She was the lowest in the pecking order, physically and psychologically abused by the rest of the family. Her sisters, fueled by the patriarchal bias of generations, focused their hatred of their own sex and the rejection of the feminine on her. R. was being presented with a healing opportunity of great, almost mythic proportion which could break a dark cycle long perpetuated against and by the women of her family.

In our next session R. begins to see some of these old patterns that she has carried forth into her own life.

Session Eight: My Mother/Myself

Dream B-2: Bad Medicine

> My mother has taken some medicine of some sort, some pills, and she starts to get sick. It is very strange what is happening to her body. Her veins are protruding in a pattern like a bubble...like there is something written on it...like in Japanese, some "inscripture".
>
> She is getting very weak or fainting. I don't know if she is calling out for help. I am getting panicky.

When asked what the significance of the dream was for her, R. responded that her mother's passiveness in taking the medicine was very strange to her. Her mother in the dream somehow knew that it would make her sick, and R. saw that as a manipulative way to draw attention to herself.

As she associates to this dream, R. recalls a time when her mother M. was in Florida and took some sleeping pills after her lover had gone to visit his ex-wife. M. phoned her daughter R. in Canada and told R. what she had done, once again putting R. in the middle (albeit symbolically this time) between her mother and her lover. In looking back, R. felt this was a desperate move by her mother, who was crying out for love and attention.

I asked R. if she was every part of the dream, how would that fit for her? R. was stunned as she recognized herself in her dream-mother and said, "My illness was a manipulation of the people around me for attention. It's like I swallowed a pill which I knew would make me ill, which in turn would bring the family around me." Indeed, during the course of her disease,family had been in touch like never before, and friends had formed a support group to help R. through the chemotherapy sessions.

As R. takes on the part of her mother in the dream, she indicates she took the medicine because she had a pain in her heart. In her imagination R. goes on an inner journey through her mother's heart.

As she enters the inner chamber, R. finds it difficult to see, although there is light showing through the skin. I suggest she focus the light and shine it into the recesses of the heart. R. then reports that she is seeing eyes and patterns. I ask her to describe those patterns.

The Inner Chamber of the Heart

It's kind of scary,
shining into the corners of the heart.
I keep waking up the corners
that were asleep.
More like hiding,
hiding in the dark.

This passiveness is...
almost like a curtain.
Not quite tangible,
a veil.
That veil kind of sinks into the fog.

In this case,
I create something scary,
and then I go and hide.
Then somebody comes to rescue me.

I see my daughter is
panicking, scared, worried
about me.
Now she's showing she cares
and will look after me.
She always disappears on me.

She might have just disappeared
into the mountains
and not know anything is wrong.

I don't hear from her,
and so I think,
I could be dying,
and she wouldn't care
I want to make sure she knows.

R. recalls her mother's phone call of the previous night, saying she felt like she had not wanted to hear her mother's voice; "that voice that doesn't say what it needs, that hides, masking it's own needs and never saying it clearly, except maybe in the tone of voice." R. says she feels guilt-tripped by her mother, and discomforted by their game of superficial conversation in which neither one says what she would really like to say.

When asked what she would like to say to her mother, R. said she would like to give her a clear message that, "I love myself. I trust my life and how it's unfolding."

R. begins to describe the pattern that is emerging in her mother's arm in the dream. I ask her if she can draw that pattern and she does so.

As she drew it R. said, "What's coming to me is like old patterns coming out, popping up, not being contained any longer." I asked R. if she wanted to address these old patterns. When she replied that she would, we put the symbol she had drawn on the wall. While she looked at it, she spoke of her old way of being.

Old Patterns

Old Patterns...
you create alot of fear in me.
And my response is to go passive
and hide and not face what I fear.
Directly face it and address it
in the way that I need to,
in order to clear the situation.

Old Patterns of not believing in myself,
not believing what I'm doing is good,
is the best for me.
In not believing that I'm fine
who I am.
Old Patterns in believing that
I need to be better.
Old Patterns in believing that
I need to be different,
that I'm not good enough,
that I have to be something
for somebody else.

Old Patterns in avoiding my mother.
Old Patterns is not always
speaking directly to her about
how I feel and what I need.
Old Patterns in using sickness
and crisis to get attention and love
and to bring people to me,
to be confirmed in peoples' caring.
Old Patterns of going into panic and fear
and not trusting myself,
having to go to a male
to solve the problem.
Old Patterns that I can't do it myself,
because I flip into panic and fear,
fear of the worst possible outcome.

I'd gladly like to see you
go up in flames.
I'd gladly let you go forever.
I see you clearly
on the surface of the skin now.
I don't need to use you anymore.
Old Patterns, you may go now.

We then burned the pattern R. had drawn and addressed in her poetic manner. R. went on to affirm the new pattern of health and trust that she would put in its place.

When I looked at the copy I made of her symbol of old patterns, I was struck by the resemblance to the illustration of the Rune stones, an old Viking way of divination. I checked in the Book of Runes

(1982) for the Rune which most closely resembled the image she had drawn. The symbol which was closest was entitled "Breakthrough". The book said:

> Here is the final Rune belonging to the Cycle of Self-Transformation. Drawing it marks a major shift or breakthrough in the process of self-change, a complete transformation in attitude....
>
> Rely, therefore, on radical trust, even though the moment may call for you to leap, empty-handed, into the void. Confront and vanquish your refusal to let right action flow through you. In each life there comes at least one moment which, if recognized and seized, transforms the course of that life forever. With this Rune your Warrior Nature reveals itself. (p. 111).

When asked which of the twenty-five Runes most resembled the form she had drawn, R. too chose the same Rune without knowing that it symbolized breakthrough and transformation.

Session Nine: The Rising of the Serpent Power

Dream B-3: Golden Bush

> I'm sitting outside and talking to a young woman...and we're getting to know each other, just talking quietly.
>
> ...The woman tells me she comes from Nova Scotia, from an island in the middle of the lake. She gives me the name of the island. It starts with an 'M' and it's an Indian sounding name. I look at her, and I say something like you must be Golden Bush.

R. is very curious about this dream character, and this curiosity is the most significant aspect regarding the dream. She is reminded of another dream she had of a very different kind of bush, full of skeletons and bones. The lightness of this golden bush however is most intriguing. R. feels Golden Bush represents a purity of womanhood, not an ideal woman per se, since she sees that ideal as more of a fantasy.

I encourage R. to ask Golden Bush what she's about. R. is fearful that she won't be calm and quiet enough, open enough, to connect with her. As she becomes still, she receives an inner message that she doesn't have to worry. R. encounters Golden Bush.

Lady of the Lake

You see Golden Bush in me.
Golden is purity.
Bush is like the energy coming up,
out of the roots, out of the earth.
It's spreading out, bushing out,
Branching.

I come from a place
that is far away.
I'm surrounded by water.
I've been isolated in that place,
for a long time.
I'm bringing you the energy
that's grounded in the earth.

We're sitting here on the shores
of a lake, on the earth.
My energy is very soft,
and you would probably not notice me.
Till now I was just a stranger
that you were curious about.

And the man sitting beside you
also has a quiet energy.
In other words,
he's being in his being more.
And you have an opportunity
to get to know him,
in not such a dramatic way.

As R. finished speaking these words as Golden Bush, she stretched and prostrated herself on the floor. I pointed out that "Golden Bush" had just bowed to her (to the spot where R. had just been before taking on the role of Golden Bush). When I suggested that Golden Bush had honoured her, R. started to cry and said she felt sick. She said she liked the idea of being honoured, however her body resisted the idea and wanted to throw it up and out.

I noticed her hands folded in her lap, her fingers forming a heart shape in front of her own "bush". I asked her what was happening, and she responded that she was watching the energy in her belly. She reported that the energy circled around her pubic area "in an excitement almost like sexual arousal", then rose up her right side, spreading outwards like a fan into the chest and heart area. R. said it was a warming energy. It then moved with a tingling sensation down her arms and started dissolving down her back. She felt it like an awakening.

It seems that the energy of Golden Bush infused R.'s body and brought an awakening of her own bodily energy, a rising of the kundalini, or serpent power which had been dormant within her. The little girl who had turned off years ago was coming alive to her emerging adult womanhood.

R. then proceeded to honour Golden Bush for witnessing the small steps along the way, for the quiet assurance that healing is occurring, for being an inner companion on her journey, and for trusting the process which R.'s own mind had sometimes doubted, because it was unable to predict the next turn in the road to wholeness. However, when it came to honouring the sexual energy that Golden Bush had to offer, when asked if she could accept that in herself, R. breaks down into tears and says, "No, because sexual energy has not been pure to me. It's not pure, it's not clean."

Having acknowledged this, the energy in R.'s body becomes disoriented. "It's kind of moving around, like I want to go somewhere...kind of like I'm all stirred up, where do I go now?" When I ask her what this disorientation, this confusion is about, R. responds knowingly, "A new orientation is coming in, and the resistance that it meets when it's not allowed to integrate, not received openly. It kind of bounces against the resistance."

I take this bull by the horns and meet her resistance head on, encouraging R. to push her growing edge further. After walking around, shaking her arms and legs as if to try and shake off the resistance, she ends up standing, facing a corner. She says, "I'm tired of hiding in the corners of the walls. I'm tired of this smouldering bush. Smouldering rage that only allows little snippets of energy to come out. It's like so controlled."

When I ask her how she's controlled, R. talks about being ashamed to cry even when she said goodbye to her son, her shame around her body, sexual relationships, and the inappropriateness of her sexuality. She recalls incidents of sexual shame regarding her grandmother, her parents, and finally her mother and her lovers. R. feels ashamed of herself for not saying anything when she froze in her silent scream beside them in the bed.

R. gets in touch with her inner child who experienced and still held that violation. She curls up on the couch and re-lives the shock, the pain, and the helplessness of the little girl who couldn't speak up for herself. She speaks to her child-self, who could "only curl up in a ball and go very, very tight." R. apologizes to her inner child for not protecting her innocence. I then ask R. to experience the incident as she would have liked to, bringing to it all the resources she has now as an adult, to empower herself. She yells out, "Stop! I won't allow this. I'm protecting her innocence. I am keeping her pure. I won't let you sully her like this."

I suggest that she take the little girl into her arms and hold her in imagination. How could a young girl be expected to speak up for herself when her mother had silenced her? She rocked back and forth, crying, acknowledging she was not to blame. At the end of the session, R. said she had one last thing to do before she could fully claim Golden Bush as her own. We had another burning to do.

That week R. brought out of her closet various pieces of sexy French underwear that her mother had sent along to R. I brought my barbeque over to her place, and we ceremoniously lit the charcoal. R. proceeded to burn each item, one by one, releasing the sexual hold her mother had on her as each garment sizzled, then melted into a synthetic heap on the grill. We laughed uproariously as a representation of Mother, in the form of an elderly neighbour/ caretaker, stuck her head over the balcony to see what was going on. The way was clear now. R. was ready to embark upon our final dream session.

Session Ten: The Wellspring of Healing

Dream B-4: The Valley of the Shadow of Death

> I am being shown into a dormitory, and I am shown to one bed that is to be my bed. It feels very strange. And there is a man in the bed near me, and he is quiet. He never spoke to me.
>
> Then they come and take me to another bed, ... I can see a winding river and like a meadow and the hills, and I can feel the cool air from outside. And there is a man in the bed nearby, and we speak...He seemed friendly...

The most significant aspect of this dream for R. was her fearing the worst possible outcome and yet encountering friendliness and helpfulness as the response to her dream plight. There she was scheming about ways to get out of this institution that felt like a concentration camp, but no resistance was given to her leaving.

Everything was out in the open with no need to be secretive and scheming.

Making associations to her present waking life in regards to the sneakiness and having to break out of something, R. states, "The only people that I feel secretive with that's obvious to me is social services." R. was on assistance at the time and had referred to this government agency as the S.S. She had struggled a lot with her welfare workers, and so it made sense that they figured as the Nazis in her dream.

R. was planning on moving to the mountains and becoming part of a dance project. She was in the midst of negotiating with her social worker and didn't want to come right out and say she was moving, rather that she was checking out this possibility. She was surprised to find her worker more than willing, helpful even, in going against the system by providing her with the next month's rent cheque and suggesting it be a secret between the two of them.

R. found the dormitory in her dream to be like a hospital setting -- "the strangeness, the coldness, and the lack of privacy." I was reminded of the dormitory setting in the dream of The Addict (A-4).

"What about that man in the first bed?", I ask R. She lay down on the couch to get a feel for him and then begins to speak:

Ghost of the Past

I'm from the past.
Maybe I'm the man she used to know.
She doesn't need to know me anymore.
I have this negative energy towards the female.
I want to use her for my own need/greed.
I want to use her for my own lusting.

I'm dying.
This is how I used to be.
But now I'm like a lifeless lump.
I don't even talk.
It's time to let go of my life.
I don't have the energy or desire
to be that way anymore.

Then R. speaks about how angry she is at her ex-husband, angry at always being made wrong, being told she's inconsistent, and that it will be good when she's gone. It hurts her to be told she's a "bad influence" on her son, now living with her 'ex'. R. feels such charges are unfounded and experiences a little pain, like a stick, a little claw, scratching.

We talk about how when she gets hooked on her ex's negative view of her, she puts up her own resistance which then gets in the way, creating misunderstanding and miscommunication, which adds to his inability to see her for who she really is. R. laughs as she recognizes how her own resistance had worked at the beginning of the session, as she distracted herself by looking for a stain on her pants.

After owning that part of herself that is focused on the negative, R. is ready to confront her own inner man and to claim for herself the Platonic ideals of beauty, goodness and truth. She talks to the first man in her dream:

Honouring Self

I know my own truth and my own worth.
I am worth more than you know.
I am not only what you say.
I am much more than that.

I won't take that hook anymore.
There will be no place for your hook to grab.
I will look to the good.
I will look to the beauty.
That is where my strength is, in the goodness.
In being true to my heart.

In not being swayed by your antics, your dramatics.

So I've had it.
I'm not going to play this anymore.
Enough of being hurt!
You can wither up and die.
You can just continue to fade away.
Because I'm starting to relate
to a new man, who's different,
who's willing to see my beauty, my good.

As R. finished this encounter, R. put the bedsheet over his head, in her imagination and allowed him to die away, asking him to take the pain in her neck away with him. Now she was ready to connect with the new man in her dreamlife.

The new man was a true friend, who would always care for her well-being. He gave love unconditionally and was a companion on her journey. He said he wouldn't badger her to be a certain way or in order to fulfill his own selfish needs. He wanted to work together with R. in harmony and to listen to her fears. "I help her to devise a plan to walk through those fears and come out into the sunshine," he said.

As R. put aside role-playing this new kind of masculine energy, she allows herself to discover what her fears are. An image comes to her of a big, black buffalo which then dissolves into blackness. She feels like she is in a dungeon climbing up the stairs, on the edge of a deep, dark pit. Her fear is of falling into that pit and becoming utterly lost.

"I don't know where I begin or end. I can't see me at all." I ask her if she ceased to be, and she replies that she couldn't let that feeling happen. She could not allow herself to feel non-existence or even get a glimpse of death. I ask her if perhaps she could take the hand of her new found companion and walk together through the Valley of the Shadow of Death. She sighs and agrees to walk together and take a look, in their own time, in their own way.

We ended the session with a look through her dream window into her future. Jung's term, the "fenestra aeternitatis", or window into eternity (Von Franz, 1980), is most appropriate for framing our last look into R.'s imaginal world. In her imagination R. joins her companion driving down that winding road of her dream into the gentle sloping valley. In a future progression she journeys five years into the future and R. sees herself as part of a healing center with a hotspring nearby. There is a lot of joy, fun, and laughter, with healing bubbling up from the wellspring of Mother Earth.

CHAPTER FOUR

REFLECTIVE PROCESS

Patterns in Dream Series A

From this series of four dreams many themes and therapeutic insights emerged. The meaning/significance for each dream was determined by asking R. after she related each dream, what was the most significant or meaningful aspect of that dream for her. Feeling tones were ascertained by underlining each emotional descriptor in the transcript of each session and then identifying the main affective components.

The Meaning/Significance

For the first dream Life-Space (A-1), R. felt the most significant aspect was the "shitting" which represented emotional release for her. She knew she had two loads to dump and had to interrupt the first one to greet her father. In fact, in the therapeutic process we had to interrupt the unfinished business around the father (the first shit), to deal with the more immediate shit concerning R.'s mother. R. also noted the two shits may refer to the two occurrences of cancer.

The image of shit is also reflected in other dreams of Series A: the thick, oozy mud of dream A-2 and the picture of the cannery as a symbol of the bowel in The Addict (A-4).

The connection between the physical and emotional shit was demonstrated in an almost literal way. When R. was able to release some anger towards her ex-husband by pounding some pillows, she found immediate relief from her constipation. After she raged at her mother in Session Seven, the next day while undergoing a colonic irrigation, she let go of such a load of shit, that the nurse said she'd never seen anything like it in her thirty years at the clinic and would not allow R. to come back because of the mess she made. The mindbody connection was much in evidence in a primal way here.

When asked about the meaning/significance of Stuck in the Mud (A-2), R. replied, "When I express my pain, there's help reaching out". At that time however, R. was keeping her pain to herself and consequently was feeling quite depressed. She was surrounded by a group of very supportive friends but unable to reach out and avail herself of their care. R. came to realize that she needed to express what was happening for her. At the same time her support group called upon her to make the commitment to herself and her life.

The feelings of being totally surprised and "not getting real" were most significant for R. in the dream of the Amazon Woman (A-3). In a sense R. was taken by surprise by the diagnosis of the recurrence which had manifested the month after this dream. The issue of "getting real," becoming grounded in her body, also surfaced in the second dream series.

The cool, distant attitude of the man in The Addict (A-4), the last dream of the series, stood out the most for R., and the feeling that she did not have what he needed. The sense of isolation that R. experienced from the men in her life and the unconnectedness with her own inner male is a theme that is woven throughout the dreams in both series. This pattern is explored in greater depth in Feminine Figures, Dream Man, and Relationship (Table 3).

Protocol Analysis of Themes

In going through the transcript of each dream session, the researcher extracted themes that emerged and the feeling tone of each session. Table 1 presents six themes which were threaded throughout the material of R.'s dream-life: unfinished business, conflict, blockage, armour, death, and suggestions of spiritual healing, plus the feelings which emerged. Unfinished business included unfinished family and intimate relationship issues. Conflict reflected conflict within self and the conflicting needs of various dream characters. Blockage focused on physical and emotional restrictions. Death stalked R.'s dreamworld as psychological and emotional death of self, plus impending physical death. Psychological armour emerged most dramatically in the gestalt dialogue between the Amazon woman and her armour. Other dreams reflected a range of psychological defence, from total lack of defence - vulnerability and the need for protection, to the other extreme of being overly defended. The images of spiritual healing offered hope and the possibility of transformation. In each session the major

Table 1

Protocol Analysis of Dream Themes

Dreams Themes	Life Space (A-1)	Stuck in the Mud (A-2)	Amazon Woman (A-3)	The Addict (A-4)
Unfinished Business	Interrupted 'shit'. Unfinished relationship with dead father.	Inability to rescue vulnerable child-self.	Retreat from battle with Amazon.	Lack of male/ female intimacy and sexual satisfaction
Conflict	With self, manifested in struggle with elimination in dream and reality	Between man and woman in dream.	Between R. and and Amazon woman in dream. Between R. and her mother in reality.	Conflicting needs of R. and addict in dream.
Blockage: Physical/ Emotional	Inability to complete natural process of elimination. Inability to express emotions in lifespace.	Being stuck in mud blocks rescue. Inability of woman in dream to express anger.	Amazon woman cuts off feeling. R. blocks self-assertion with Amazon woman.	Inability to receive all of life, including the 'icing on the cake'. Block in love's expression between R. and addict.
Armour	R. is vulnerable and over-exposed. Needs protection.	Child-self surrounded by steel in trunk of car. Possibility of suffocation.	Breastplate of armour as a protection for Amazon. Armour symbolizes R.'s psychological defences.	Beneath the mask of the Persona with its superficial niceties.

Death	Dead father returns as dream character	Impending death of children in car trunk in dream.	R. afraid to be shot in head by Amazon. Emotional death of Amazon.	----------
Spiritual Healing	R. receives hug from father in dream more fully than in real life.	-----------	Temple respite between dream scenes. Church/convent inhabited by healers. Laying on of hands.	Circle of healers. Manna from heaven.
Feelings in Dreamwork	Anger, shame, acceptance, stuckness, abandonment.	Anger, fear, panic, depression, helplessness.	Anger, fear, shock, surprise, vulnerability.	Anger, fear, sadness, rejection, loneliness, helplessness.

feeling tone seems to be some variation of anger and fear.

A review of Table 1 and R.'s therapeutic history reveals that the unconscious, dreams, and the realm of the transpersonal are interwoven in a meaningful way in her inner and outer worlds.

Therapeutic Insights

Many therapeutic insights came to light during the dreamwork sessions. Some of these came from R.'s association to her dreams while other realizations were gleaned through various dream characters as she role-played with them in gestalt psychodrama. These insights are summarized in Table 2 and present a reflection of R.'s therapeutic process. Therapeutic issues which needed to be dealt with involved letting go of past hurts, the need to express feelings, and the importance of dealing with and not avoiding pain. Other issues were trusting one's inner knowing in order to become unstuck, standing up for oneself in a healthy way, and facilitating healing by accepting self and others in an unconditional way. Only by facing problems, be it cancer or anything else, can one make life more meaningful, institute change, and allow for the possibility of healing to occur.

Table 2

Therapeutic Insights From the Dreamwork

Life Space (A-1)	Stuck in the Mud (A-2)	Amazon Woman (A-3)	The Addict (A-4)
Psychological problem re inability to release and let go of past hurts.	Not expressing leads to depression.	Psychological defences may offer security but are heavy and not always needed.	Let go of fear.
Pain made diffuse by stuffing it down into the pelvis instead of expressing it, ultimately not healthy.	3-step process more effective in dealing with painful feelings is acknowledge, feel and express.	It's time to stop mucking around and get down to the business of dealing with the cancer.	Trust my inner guidance.
Behind feeling stuck is anger.	Became conscious of and expressed anger toward father.	I must stand up for myself.	I have helpers in the spiritual realm.
Not only did Dad abandon me in death, I abandoned him by throwing him out of my heart.	Blind panic is not a good way of dealing with the cancer; better to have idea in mind and go for it.	Acceptance, unconditional love, and relationship is the way. Healing is possible.	

Patterns in Dream Series B

Transformation

The first dream series (A) indicated the issues that were coming up for R., whereas the second dream series (B) showed the transformation that was taking place as R. took up the challenge of her inner and outer work. In the intervening year between the two dream series, the image of the snake, the invertebrate that sheds its skin only to grow another one, introduced the theme of regeneration that was occurring within R.'s inner-most being.

In her association to Pins & Needles, the first dream of Series B, R. indicated that she felt like she was tiptoeing around in her life and relationships and not having her feet firmly planted on the ground. This had changed by dream B-3, where she was seated on the earth, grounding herself in the wisdom of Golden Bush. Furthermore, the Amazon Woman, the fearsome warrioress in dream A-3 had transformed into the wise woman, spiritual warrioress, Golden Bush in dream B-3.

The shame around sexuality and her body indicated in the dream of Life-Space (A-1) dissipated so that after the experience of Golden Bush (B-3), R. was able to claim the vital energy of her own sexuality and could feel the numbness within her pelvis give way to a tingling sensation which moved up the front of her body with an enlivening energy.

The transformative process continued as we worked on R.'s dream of Bad Medicine (B-2). Her old patterns went up in flames, and the new patterns which R. proposed to put in their place indicated a real breakthrough. The Rune stone that was similar to the image R. drew of the pattern emerging in her mother's arm in the dream, also reflected the concept of breakthrough, for that was its name - 'Breakthrough', the last Rune in the cycle of self-transformation.

The shut-down little girl of dream (A-2) and the silent scream of the abused adolescent was becoming the assured self-expression of the adult woman. The woman, who early on in both dream series, (A-2, B-2) needed to call for help to the older male, was now a woman in the driver's seat, taking control of her own life (B-4).

The final dream of the Valley of the Shadow of Death showed many transformations within the dream itself. The man of the past who was silent and unconnected to the woman in this dream, was replaced by the new man who showed unconditional love for his female partner and became a companion along the way. At the beginning of this dream, R. felt imprisoned and fearful of the "S.S.", yet by the end of the dream, she was a free woman, in control and experiencing a joyful anticipation of the future. The sand, mud, and sparse vegetation of the first dream series had also blossomed into a verdant valley with soft rolling hills and a river winding through it as the last dreamscape provided by R.'s dreamweaver. Nature provided a dream reflection of the changes which were occurring within R.'s inner landscape.

Far most exciting and hopeful of all of these indications of the profound transformation that was taking place, was the news received two months after our last dreamwork session, that R. now had a clear bill of health. Her latest C.T. scan showed no sign of cancer in her body. The inner transformation indicated by her dreams had also manifested on the physical level.

Between Series Analysis

Feminine Figures, Dream Men, and Their Relationship

A more in-depth analysis of the feminine figures, the dream men, and their relationship throughout both dream series is shown in Table 3. There is a lot of positive change in the various images of woman as helpless victim, aggressive warrioress, and the wounded woman of the first dream series, to the wise-woman and the free woman in control of her own life in the second dream series. The man too has changed from one who is unresponsive, even a potential threat to the child/woman in series A, to the man able to tune into feminine wisdom and be with the dream woman in a loving and related way.

Table 3

Feminine Figures, Dream Man, and Relationship in the Dreams

DREAM	FEMININE FIGURES	DREAM MAN	THEIR RELATIONSHIP
		SERIES 'A'	
Life Space (A-1)	Daughter. Receiving woman.	Father. Warm, embracing man.	Loving concern.
Stuck in the Mud (A-2)	Wife/Mother. Helpless victim unable to ask for what she needs until in a panic.	Husband/Father. Doesn't help until wife is desperate.	One up, one down. Difficult to connect.
	Daughter. Little girl, locked up and suffocating.	Thoughtless father whose actions may cause the death of his child.	Stifling, suffocating. Potential danger.
Amazon Woman (A-3)	Aggressive warrioress. Naive child. Wounded woman. Androgynous healers.	Out of control 'male' energy of Amazon.	Threat of violence Healing
The Addict (A-4)	Woman with low self-esteem, willing to please the man and not state own need.	'Nice', superficial, addictive personality.	Unconnected, sexual pick-up, with neither one's needs satisfied.

DREAM	FEMININE FIGURES	DREAM MAN	THEIR RELATIONSHIP
		SERIES 'B'	
Pins & Needles (B-1)	Wounded child. Wounded woman.	Politicians	The authority and power lies with the men, while the feminine awaits the outcome.
Bad Medicine (B-2)	Mother is passive, manipulative, sick & weak. Daughter is helpless, in fear and panic.	Older brother sought out for help.	Working together to deal with a crisis.
Golden Bush (B-3)	Wise - woman. Grounded, attentive woman.	Grounded man. Quietly listening to feminine wisdom.	Open, receptive communication.
The Valley of the Shadow of Death (B-4)	Fearful, brooding, prisoner breaks out. Woman in control of life and free.	Unconnected, silent man of the past dies off. New man who loves unconditionally.	Unconnected. Companions along the way who share a joyful anticipation of the future.

Parallels Between the Two Dream Series

After making the analysis of both dream series, I noticed that a parallel existed between the first dream of both series and also between the second, third, and fourth dreams of both dream series.

Table 4 presents the parallels that were revealed between the dreams of Series A and Series B.

Table 4

Parallels Between the Two Dream Series

	Series A	Series B
Dream (1):	Life Space	Pins & Needles
Parallel:	Father/Daughter	Mother/Daughter
	Both father and mother notice daughter's pain.	
Dream (2):	Stuck in the Mud	Bad Medicine
Parallel:	In both dreams a woman is depicted as a helpless victim in a panic, calling to the older male for help.	
Dream (3):	Amazon Woman	Golden Bush
Parallel:	Both dreams present a strong female archetype that needs to be integrated by the dreamer.	
Dream (4):	The Addict	The Valley of the Shadow of Death
Parallel:	The nature of the female-male relationship is revealed and transformation takes place.	
	Addiction to relationship.	Companions along the way.

The Hero's Journey

> . . . a dream is a personal experience of that deep, dark ground that is the support of our conscious lives, and a myth is the society's dream. The myth is the public dream and the dream is the private myth (Campbell, 1988, p. 40).

R.'s journey through her own inner dreamscape was a mythological unfolding, an archetypal drama that emerged from the collective unconscious, and yet was a very personal and unique one too. It was reminiscent of the hero's quest and reflective of the process of individuation with the conscious movement towards wholeness. The language of this place where both dreams and myth meet is a universal one, symbolic and metaphorical. The outer life of events in the real world were synchronistic with and resonated symbolically with the inner drama of R.'s dreaming and waking life.

R. becomes the hero of "herstory", instead of being the passive heroine rescued by the heroic male. She is integrating the hero within her so that her inner male, the animus, can guide, direct and illuminate her quest. Herstory is ultimately one of growth and transformation.

The Wounding

As is the case with the traditional tale of the hero, the journey begins with a wounding. Jean Houston (1987) speaks of the process of "soulmaking" which begins with the Great Wound, "the wounding of the psyche by the Larger Story" (p. 104). This wounding can move us into more sacred dimensions of life as we die to one story and are reborn to the larger one. The other aspects of what Houston (1987) calls sacred psychology involve "the Mythic Journey of Transformation, the Discovery of the Larger Story, and the Union with the Beloved of the Soul" (p. 103).

All four of these aspects were certainly present in the process of R.'s soulmaking. She suffered the psychological wounding of the devalued and abused feminine and sacrificed her ovaries as the physical counterpart of that wound. The course of her therapy and healing was a transformational journey of mythic proportion in which we discovered how the "Larger Story" of the sexual abuse of women and how the life and death struggle with disease pierced her own personal story. And the "Union with the Beloved of the Soul" occurred within the dreamwork as various images of the Self brought manna and healing to her, and in her waking life as R. meditated and participated in native ritual and the healing power of the Medicine Wheel.

The Deed

Joseph Campbell (1988) indicates that there are two kinds of deeds that the hero undertakes: the first being a courageous action in battle or the saving of a life; and the second deed is a spiritual one in which the hero experiences the "supernormal". R. experienced both of these types of deeds with her courageous willingness to fight her own battle on many levels in order to save her life and helping thereby to free those close to her. She also touched the superconscious, transpersonal realms in the spiritual task of her soulmaking. Houston (1987) says that as we open the door to the mythos, or Larger Story which is trying to enter our life through the more local story of our own particular woundings, that sacred psychology empowers us to take our story "from the THIS IS ME level to the WE ARE level, allowing the I AM to guide the process" (p. 107).

Initiation

Part of the initiation of the hero may require that s/he undergo a death and rebirth experience, whereby a new burst of creative energy becomes available to the hero in the process of inner integration. Clift & Clift (1986) envision the hero's journey as the escape of the ego from the grip of unconsciousness and the retrieval of some hidden or lost treasure to the light of consciousness. As R. embarked on her inner journey, she faced the possibility of her own death and allowed old ways of being which no longer served her to die away. Along the way her creative potential began to emerge as she gave voice to the dream poet within.

Individuation

Individuation is the culmination of the developmental process of human life and involves the integration of apparent opposites within our psyche. Carol Pearson (1986) discusses six archetypal patterns that preside over the development of the individual in Western culture. In the introduction to her book, The hero within, Pearson

(1986) describes the hero's journey:

> It begins with the complete trust of the Innocent, moves on to the longing for safety of the Orphan, the self-sacrifice of the Marytr, the exploring of the Wanderer, the competition and triumph of the Warrior, and then the authenticity and wholeness of the Magician (p. xxvi).

The task of the Orphan - the overcoming of denial - was the first challenge to R. after she was given the diagnosis of cancer. The worst fear of the Orphan, the sense of abandonment and powerlessness, is present in dreams (A-1) and (A-2) and is expressed in inward anger.

The Martyr is reflected in the poem "Sacrifice on a Silver Platter" in Session Seven. R.'s response to her mother, certainly a representative of the Dragon, has been to appease her, please her.

As the Wanderer, R. has taken on the goal of independence and autonomy from her family. She learns to stand for her own truth and explores new ideas in her own way; taking courses in metaphysics, investigating the Native way and alternative healthcare. Wandering through her dreamworld, R. covers a lot of terrain; from the beaches of California (A-2), to the shores of a lake in Nova Scotia (B-3), down the winding road through the Valley of the Shadow of Death (B-4).

Warrior confronts Orphan in the dialogue between the Amazon woman and the little girl in Session Four. Amazon woman reflects the controlled and repressed emotions of the warrior archetype. R., the disillusioned idealist, just wants to escape this fearful world but is catapulted into meeting the challenge of the Warrior with courage and assertiveness. She is learning the lessons of this archetype and follows through with discipline which she applies to her health regime.

The Magician is at work as the image of a healing centre with a bubbling hot springs arises in R.'s inner eye (Session Ten). The sense of joy, abundance, and faith that accompany this vision are also the mark of the Magician. In "following her Bliss" (Campbell, 1988), R. leaves the city, moves to the mountains, and finds her true vocation as part of a dance troupe.

The Archetypal Drama

Many of the dream figures which R. encountered along the way emerged from the collective unconscious and were archetypal in form and numinous in feeling. They embodied elements of R.'s own subjective psychological make-up and interior landscape while also reflecting universal and basic patterns planted in the common ground of our shared humanity.

The Persona

The first archetype to make its appearance on the public stage is the Persona, the dreamer's mask, the formal face shown to the world in order to adapt to the external reality of the collectivity. When the Persona has not been adequately developed, the dreamer may dream of being naked in public (Clift & Clift, 1986). In her first dream Life-Space (A-1), R. is caught with her pants down. She feels naked, too exposed, and vulnerable to the world, as represented by her father. Her Persona had not adequately protected her from the world. She had adapted only too well to the expectations of others throughout her life, and this well-developed part of her mask; the niceness, the pleaser, the good girl emerged as the other face of the Persona. The desperation and panic under the mask is revealed in the dream of Stuck in the Mud (A-2).

The Shadow

In the dream of the Amazon Woman (A-3) we encounter a dark and menacing figure from the shadowland of R.'s dreamworld. The Shadow is comprised of "all we have repressed and denied both individually and collectively" (Taylor, 1983, p. 159), and often appears initially as ugly, evil, or frightening. However, upon closer examination, this shadow figure reveals the very thing that was lacking and that needs to be integrated for further healthy development. These figures always bear a great gift from the dark inner depths. In order to receive the gift, the fear and revulsion first awakened by this dark aspect of the Shadow needs to be overcome.

The Amazon Woman (A-3) so frightened R. that she wanted to disappear from the dream scene, even if it meant abandoning her team, the people who supported her in this battle. Yet after confronting the Amazon woman and dialoging with her, R. opened up to the insight and wisdom she had to offer and also gained entrance to the inner sanctum of the church/convent.

Taylor (1983) draws attention to the function of the guardian of the threshold. He notes that throughout the various cultures and religions of the world, there is a tendency for many religious sanctuaries to be guarded by horrific images; the grostesque Christian gargoyles, the giant serpents of the Mayan and Indian traditions, and the awesome dragons of the Orient. These images serve a dual purpose. They frighten away the non-initiates and for the initiate, "they mark the entrance to the sacred space where communion with the divine takes place, and are not at all to be feared" (Taylor, 1983, p. 161). Taylor sees these horrific religious images as representative of the collective, transpersonal Shadow.

It was only after her encounter with the scary Beast, who indeed said the very words, "Fear not", to R. that she was able to enter into the presence of the Spirit-beings on high, who sent her manna from heaven (Session Five). The manna turned into amber and became the gift of the Beast as he scooped the platelets of amber into R.'s hands. These figures of the Amazon woman and the Beast gave concrete representation to the psychological and spiritual truth that only after encountering and transforming the fear of the Shadow, can one then gain conscious entrance to the transpersonal realm of the archetypes.

The Animus

The animus, the archetype that represents the inner man or masculine aspect within the psyche of every woman, was represented in a number of different forms throughout R.'s dreams. The earliest personal form given to the animus is related to the archetypal parents, the Great Mother and the All Father (Taylor, 1983). I sense it was the embrace of the All Father in her first dream, Life-Space (A-1), that enabled R. to embark upon her arduous inner journey.

The animus took the shape of the more personal image of the father/husband in the next dream (A-2). He was unconnected to his wife and put his own children in danger. The dream of the Amazon woman (A-3) illustrates how a woman can become "possessed" when she does not consciously relate to her inner man. The Amazon represents the animus-possessed woman who becomes increasingly negative and angry and behaves in a combative, controlling, and overly-critical manner. As the Amazon woman criticizes R. in her dreamworld, in waking life R. falls under the tyranny of the shoulds of her inner male.

Finally by the end of the second dream series, R. has made contact with a positive animus figure, the man who is awaiting inspiration from the wisdom of the feminine (B-3). Having worked with her inner man throughout the therapeutic process, R. begins to experience the animus figure as an inner guide to spirit, the "archetypal psychopomp" (Clift & Clift, 1986), R.'s companion through the Valley of the Shadow of Death.

The Self

The Self is the ordering and unifying centre of the psyche and is the archetype of the god-image within the psyche. This inner guiding factor revealed itself throughout the dream journey. The mandala form created by the Spirit-beings on high, the manna from heaven, the temple healers, and the wise-woman, Golden Bush, were all representations of the Self within R.'s inner realm. The final image that presented itself in the last dreamwork session was a bubbling hot springs at a healing centre. Again a symbol of the inexhaustible fountain of life, the source from which all life proceeds, bubbled up from the cauldron of the unconscious mind.

Mandala. Joseph Campbell (1988) indicates that "'Mandala' is the Sanskrit word 'circle', but a circle that is coordinated or symbolically designed so that it has the meaning of a cosmic order" (p. 216). After having the courage to face and address the scary Beast within, R. looked up to see this moving mandala of silhouetted hands created by robed figures on high. In creating a mandala, Campbell (1988) suggests that we are trying to coordinate our personal circle with the universal circle. In Jean Houston's (1987) terms, we are dying to our own personal, local story to be reborn to the Larger Story. It is the process of soulmaking, of centering one's life with the centre of the universe.

The Goddess. The Goddess pattern, another form representing the Self, emerged as R. got in touch with the feminine ground of her being. Both the Amazon woman and Golden Bush seemed to convey the qualities of Artemis, the Greek Goddess of the Hunt, the archer with an arrow that never failed to miss the mark. Both found refuge in the wilderness, away from the society of men, were independent and powerful, providing for their own needs.

In going through each transcript, I noticed that all the animal images that surfaced throughout the dreamwork (the fawn, horse, bird and bear) were all animals associated with Artemis (Bolen, 1984). As this connection between Amazon woman, Golden Bush, the animals, and Artemis arose in my mind, R. arrived in town for a visit, back from her mountain wilderness. She told me she had partaken in a dance performance honouring the Goddess. She had danced the part of Diana, the name the Romans gave Artemis. Once again we twirled around the spiral together, our parallel experiences confirming the co-creative nature of the process.

The Spirit-Bird. The Spirit-Bird is given special mention as an important animal archetype by the author of Dreamwork (Taylor, 1983). These bird forms bring a divine message from the upper realms to the middle realm of earth. They manifest as the Dove, Raven, Thunderbird, Phoenix, or Eagle of various mythologies around the world. R.'s Spirit-Bird presented itself in many forms. It first took the guise as her inner adviser, Bird with the jewel-encrusted golden breast. Bird of her inner eye also guided R. to the presence of the Beast, who in turn led her to the manna figures.

Spirit-Bird manifested on the outer level too. As R. and I camped together in the badlands after R. had abandoned her first attempt at chemotherapy, there was a nest of baby owls in the cottonwood tree by the campfire. Their soft down was like R.'s feathery hair as it grew back after chemotherapy. In the fall of 1988 while we worked on the second dream series, we both participated in the Native American ceremony of the Medicine Wheel. There was an abundance of geese and ducks overhead as they flew south for the winter. In Native mythology, it is the water fowl who give form to the archetype of the Spirit-Bird and bring the divine message up from the lower realm of the watery depths (Taylor, 1983).

Creating a Personal Mythology

R. has not only tapped into the collective unconscious of human myth, but in the process of the dreamwork she has also created her own personal mythology. No longer is she just reacting to the stories carved out by her family of origin. She was able to let go of myths accepted in childhood which had become destructive to her, and within the cauldron of her own psyche, forge myths that would serve her more productively in her present world.

Feinstein and Krippner (1988) have developed a process of constructing one's own personal mythology using ritual, dreams, and imagination. They suggest we start the journey by discovering the "cracks in the mythic egg", that is, finding the edges of our prevailing myth by identifying where it led us into difficulty. R.'s difficulties began as a child who shut up as she was molded by the myth of her family of origin. A child should be seen and not heard. Not expressing her true feelings was the best adaptation she could make in order to survive the adverse conditions of her childhood.

She turned off to the depths of her feminine nature and became numb to her own body as it blossomed into womanhood. The women in her family were greatly devalued and reduced to the role of caretaker and martyr. R. came to believe her reason for being was the pleasure her physical attractiveness afforded to men.

In debunking her destructive personal mythology, R. no longer subscribed to the "myth-ogyny" of her family across the generations and came to honour and value the feminine ground of her being. As R. opened up and began to express herself emotionally and verbally, she was able to discard the outmoded ways of the child. R. was now able to burst through the limitations of her childhood myth and create the counter-myth of the woman-self which revealed new creative potential and new ways of being. She met the ultimate challenge put to us by Feinstein - "to become exquisitely skilled engineers of change in our mythologies or ... (be) doomed to operate with a map that is perpetually and tragically out of date" (Snider & Daab, 1989, p. 40).

Synchroncity

> I think you are correct in assuming
> that synchronicity ... is an all-pervading
> factor or principle in the universe, i.e.,
> in the Unus Mundus, where there is no
> incommensurability between so-called
> matter and so-called psyche.
> (Jung, 1976, pp. 399-400)

It was indeed striking to notice how both the physical and the psychological levels of reality reflected and paralleled each other in this experience of Dreamtime. Such psycho-physical parallels present a challenge to the current world view of western materialism and causality, the linear notion of time, the separation of mind and matter, the objective stance of the scientific researcher with his/her emphasis on predictability and reproducibility. How could one account for R.'s pre-diagnostic and precognitive dreams, the telepathic events between the co-researcher and significant others in her life, the resonance between the patterns forming within R.'s unconscious mind and the similar patterns reflecting back from the outer, physical world?

Carl Jung would use the concept of synchronicity to describe such occurrences. He defines synchronicity as "a meaningful coincidence of two or more events, where something other than the probability of chance is involved" (Jung, 1973, p. 104). The distinguishing mark of a synchronistic event is that it is both an individual and unique event as well as a manifestation of universal order. There is a deep sense of meaning inherent in these events which are often numinous. Jung attributes the numinosity to the psychic fact that an archetype has become constellated. Mary Daly's (1973) use of the word Syn-Crone-icity would suggest that the archetype that is activiated is the crone or wise old woman. In his own journey into the unconscious, Jung underwent a profound transformation which was accompanied by several synchronicities (Peat, 1987).

Jung stated three criteria for an event to qualify as synchronistic: acausality, simultaneity, and meaning (Mattoon, 1981). However, these criteria all became foci of dispute, and Jung himself appears not to meet his own criteria in including extra-sensory perception within his definition of synchronicity.

We will use Jung's classification of synchronistic phenomena to chart various parallel events that occurred during the dreamwork process. He defines three types of synchronicity: (a) Coincidence of a psychic state and a physical event; (b) Duplication of cases, in which combinations of simultaneneous, objective events have a common motif suggestive of underlying meaning, rather than causal relationship; and (c) Extra-sensory perception (E.S.P.), including:

> telepathy - communication between people with no means of sensory perception.
> clairvoyance - perception which is beyond the range of the sense organs.
> pre-cognition - perception of an event not yet manifested in physical reality.
> psychokinesis - the influence of a psychic state on the physical world (Mattoon, 1981, pp. 141-146).

Table 5 indicates several of these events which reflect the process of synchronicity experienced in R.'s inner and outer worlds. The symbol of the emerald, a gift of the unconscious to both of us; the image of 'Breakthrough' which presents itself in the dream of Bad Medicine (B-2) and in the Book of Runes; and the Goddess Artemis who danced through my mind and R.'s body, are examples of both psycho-physical coincidence and duplication of cases. The precognitive and telepathic dreams are evidence of E.S.P. at work.

Table 5

Synchronicity

a) Psycho-Physical Coincidence

Coincidence	Psychic State	Physical Event
Gold-encrusted emerald	In Toronto, R. has an experience in therapy of her "inner advisor" as Bird. Bird has a golden breast, covered with jewels, from which an emerald bursts forth and floats towards her.	Meanwhile, in Edmonton, I put on a golden cross with an emerald in the center, as affirmation and symbol of R.'s healing.
Breakthrough	In the dream of Bad Medicine (B-2), strange patterns break through R.'s mother's arm.	R. draws this image as a symbol of old patterns she is breaking. I notice R.'s drawing looks like a Rune stone. In checking the Book of Runes I see that the rune with the most similar form is called "Breakthrough" and represents the final Rune in the cycle of Self-Transformation.

Artemis/Diana Goddess of the Hunt	I make the connection that the Amazon woman of Dream Series A has been transformed into the spiritual warrioress, Golden Bush of Dream Series B, and both represent the Goddess Artemis.	R. returns from her wilderness retreat and informs me that she had danced the part of Diana in a performance in honour of the Goddess.

b) Duplication of Cases

All three of the above events are duplication of cases, having a symbol which is common to both the psychic state and the physical event; the gold-encrusted emerald on Bird's breast and on mine, the breakthrough of old patterns reflected in R.'s dreamworld, in the therapy session and in the Rune stone, and Artemis/Diana dancing through my mind and through R.'s body.

c) E.S.P.

Event	Perception	Event yet to occur in reality
Pre-diagnostic dream (Two Oranges in a Basket)	The man's fruit is full of worms.	R. is later diagnosed with cancer of the right ovary.
Dream of The Addict (A-4)	The dismal view through the window of this dream shows a cannery with chutes and stairways out of the side. "In the back of my mind I knew what it was."	A few weeks later, R. is informed that the cancer has spread to the bowel (the cannery). R.'s dreaming mind knew, even if her conscious mind didn't.
Both R. and her ex-husband have a similar dream the week after R.'s first surgery.	They both dream that further surgery will be necessary.	The next year R. underwent a second surgery to remove the cancer from her bowel.

The Cosmic Dance

Jung would account for such happenings as the work of the collective unconscious, whereby information is passed on through a kind of genetic or racial memory. Such concepts are not novel with Jung however, since in eastern thought time and space have long been considered relative.

Joseph Campbell (1988) gives us a mythic image from India, Indra's net, which also illustrates the synchronistic process:

> Indra's net is a net of gems, where at every crossing of one thread over another there is a gem reflecting all the other reflective gems. Everything arises in mutual relation to everything else, so you can't blame anybody for anything (p. 229).

Because the net is linked with all other beings past, present, and future (in our terms), all beings have access to knowledge, beyond the individual, not by a transfer of information but through a participation in being, in the very fact of being alive and sentient.

The Cosmic Buddha is another idea that can be invoked to describe these parallel events (D. Young, personal communication, May 10, 1989). Buddha becomes the net itself, encompassing all of life. Life energy manifests in every atom of matter throughout the universe, whether distant or near. Different cultures throughout the world have a name for this life force that permeates the universe. It is "chi" to the Chinese, "prana" to the Hindus, "manna" to the Polynesians, and "élan vital" to the French.

Terms in physics such as the unified field theory, or the Tao of physics (Capra, 1975) also describe this same dynamic. David Bohm postulates a holographic structure to the universe in which the world of multiplicity, or the explicate order is encoded in each part of the universe (Anderson, 1977). In addition to this explicate order, Bohm claims the existence of a further implicate order, the order of undivided wholeness. A biological analogy fits here too. We are like cells in a physical body, each with a nucleus, but not self-sufficient, rather working together because we/they participate in the same body. As the physical body is a kind of universe, so too are we part of a cosmic unity. We are a microcosm which reflects the macrocosm. However it is Schopenhauer who puts it in a way most apt for our study:

> . . . it is as though our lives were the feature of the one great dream of a single dreamer in which all the dream characters dream too; so that everything links to everything else, moved by the one will to life which is the universal will in nature (Campbell, 1988, p. 229).

Researcher's Self-Reflection

Questions of meaning and truth percolated in my mind throughout the study. Meaning seemed to be a strange blend that needed clarification. On the one hand, in doing the protocol analysis, meaning was negotiated in the interaction between two people. A process of meaning creation became evident whereby meaning was constantly changing, fluid, and dynamic. Meaning was not something inherent in the thing itself but an intellectual exercise of coming to a mutual understanding, an interactive process of reaching agreement.

The connection between symbol and referent was arbitrary and relative, so that it was necessary to agree in order to come up with an interpretation that made sense. A shared reality emerged which was constantly evolving.

On the other hand, when R. engaged in gestalt dialogue with the characters in her dreams, she was opening up to something larger than ego, or intellect. By giving voice to these images, R. was allowing different aspects of the psyche to speak out and reveal their underlying messages. It was a more intuitive process in which trust was revealed in that instant as Psyche expressed itself. Psyche's truths came tumbling out of R.'s mouth and she was surprised by the wisdom, insight, and poetry for which she had become a vehicle.

As R. dealt with her resistance and fear, and removed the barriers to understanding within herself, she put ego aside and opened up to a higher, deeper truth. One could also see this process as tuning into the Larger Story or Mythos, giving expression to the Higher Self, or tapping into the realm of the transpersonal.

The altheia theory of trust is at play here. It involves discovery, revelation, and an experience of "Aha!" Hence the "basic integrity and truth within the image itself" (McMurray, 1989, p. 89), is called forth from the depths of the psyche. "Imago" then becomes teacher and guide, a window into the soul.

The apprehension of meaning can be an active process of meaning creation or a receptive opening to an instant of revelation. Both levels seemed to be present in different aspects of the work.

Ken Wilber (1988) speaks of a metanoia, "a change of heart and mind" (p. 142), that he experienced as the main support person for his wife who has long been struggling with cancer. For him this involved changing the fix-it mentality and trying to do things, to learning to be fully present to his wife, instead of resisting her fear, pain or anger.

As the primary support person for my co-researcher, I too experienced this metanoia. The process involved encountering my own mortality. It was like death was sitting on my left shoulder. The awareness of its presence drove me to make an appointment for my first complete physical examination in five years. I no longer took for granted the gift of a healthy constitution. The preciousness of life made itself more keenly felt at every turn.

In being with R. for each of her chemotherapy sessions in between Dream Series A & B, I moved from trying to guide her in the imagery we did as she received her "chemo", to being receptive and sensitive to whatever images spontaneously arose for her. I learned to be a companion in her healing journey, following her lead. I came to learn to allow her to be in the depth of her sadness, without trying to rescue her, make her feel better. The desperation of wanting to do something to alleviate the pain gave way to the realization and acceptance that the best thing I could do was simply be with her.

Her pain touched mine, and we cried and raged together. Yet laughter resided in the very midst of the pain. During the solemn occasion of the Medicine Wheel, R. brought out the sweat suit she had worn to each chemotherapy session and ceremoniously burned it. It came to her that she should also burn the nice black boots she was wearing (and quite liked). I felt I had a part to play in this ritual, having been through each chemotherapy session too. I asked if I could assist her. We both took a stick and "walked" the boots into the fire. We could hardly contain the laughter as we sang, "These Boots Are

Made For Walking."

As R. worked on gender issues, I began to feel my own woundedness and resentment towards "the phallocracy" (Daley, 1973), which had put women down and towards the women who had complied by devaluing the feminine in themselves and others. However, the warm encouragement given to me by my all-male thesis committee, their affirmation of the creative, intuitive process, and the support of my advisor, who was doing his own work with his inner feminine, showed me the positive masculine aspect. Indeed, it is possible to achieve a balance within a patriarchal system!

The experience of going with R. to each of her chemotherapy sessions brought out the advocate in me. In one particularly difficult chemotherapy session, R. had just gotten a handle on her fears and the jitters she was experiencing as the chemo began to circulate in her body. She decided to go with the movement that was happening, and I joined her in expressing it kinesthetically. Lo! the "Chemo Jitterbug" was born. We were actually having fun with it, when a doctor entered the room with his entourage of medical students.

Anger came up in me as he exclaimed not once, but three times, "Oh, they must be giving money away up here, the ward is so full." I wondered how much money he would consider to be sufficient payment for undergoing such a horrendous experience. I found out his name, left him a note and a copy of Love, medicine and miracles (Siegal, 1986).

Not only did I rail against the insensitivity of the medical profession but also against God and the unfairness of it all. As my inner and outer worlds shifted, I realized the one thing that remained unchanged - my love for R. Love was the wayshower and the answer.

CHAPTER FIVE

REVIEW OF THE LITERATURE

The Way of the Dream

Since ancient times dreams have brought humankind important messages and therapeutic insight. Dreams were valued as a voice of the gods, a window to the soul, and as part of the gift of prophecy. The spiritual heritage of dreams was formed by the Babylonians, Egyptians, Greeks, and Romans, all of whom believed that the dream was an important way through which the soul received guidance from the spiritual world (Sanford, 1978). With the advent of modern rationalistic materialism, however, dreams became generally ignored or disparaged.

It was Freud (1976) who gave renewed impetus to the therapeutic importance of dreams. He used dreams and his patient's associations to them as the cornerstone of his nascent science of psychoanalysis. Freud's belief that the insights generated by the correct interpretation (i.e. the analyst's) of the dream was in and of itself curative. Freud's was a causal orientation in which the function of the dream was thought to be wish fulfillment or compensation and the preservation of sleep. The meaning he attributed to symbols was fixed, and his interpretations were limited essentially to the repressed infantile sexual aspects of his client's background.

Jung (1974) agreed with Freud's idea of the compensatory nature of dreams and further proposed a prospective function in dreams. He saw this function as:

> ...an anticipation in the unconscious of future conscious achievements, something like a preliminary exercise or sketch, or a plan roughed out in advance. Its symbolic content sometimes outlines the solution of a conflict (p. 40).

Freud acknowledged only a personal unconscious, yet Jung (1971) postulated the existence of the "collective unconscious", or "transpersonal unconscious", which he defined as, "the mythological associations, the motifs and images that can spring up anew anytime, anywhere, independently of historical tradition or migration"

(p. 485). The collective unconscious set the stage for the emergence of the archetypal drama within the dreamworld. Archetypes are primordial images, "deep and abiding patterns in the human psyche that remain powerful and present over time" (Pearson, 1986, p. xxv).

Jung embraced the alchemical, mystical potential of life and explored mythologies from around the world. Thus in his dreamwork he opened the door to the transpersonal realm, a door Freud kept firmly shut with his pessimistic, reductive view of humankind. Jung also expanded the process of dreamwork by developing the technique of active imagination, in which the individual integrates the various aspects of self by completing the unfinished dream through actively engaging in imaginative dialogue with the dream characters (Hannah, 1981; Wheelwright, 1981).

Fritz Perls typifies the gestalt approach to dreamwork. He liked to work with dreams in therapy because "in a dream we have a clear existential message of what's missing in our lives, what we avoid doing and living..." (Perls, 1969, p. 76). Perls also interpreted dreams on a subjective level, with all the dream characters considered personified and projected aspects of the dreamer's own psyche. The dreamer role-played these figures in order to re-own the alienated parts of self.

In the past decade dreamwork has expanded into the public domain with books being offered on dream power (Faraday, 1972), creative dreaming (Garfield, 1976), children's dreams (Garfield, 1984), and Jungian dream analysis (Matton, 1984; Sanford, 1978; Wheelwright, 1981). The ancient heritage is being honoured once again as seekers look to the dream for spiritual guidance (Sparrow, 1978) and practice dream yoga (Taylor, 1983).

The leading edge of modern dream research involves lucid dreaming which is seen by its proponents as a capable guide down the path to self-mastery. The premise here is that by being consciously aware one is dreaming, the dreamer can develop control and thus manipulate the outcome of the dream (LaBerge, 1985). This empowerment is said to overflow from the dreamworld into one's waking life so that dramatic changes may occur.

Healing and Dreams

The notion that dreams can present or symbolize a bodily condition of illness dates back to Aristotle. He theorized that dreams could elucidate an unsuspected illness which may have escaped the waking consciousness (Hadfield, 1954). The followers of Asklepios, the Greek god of healing, spent the night in his temple, seeking healing from the god in a dream (Sanford, 1978).

One article suggests that Freud's specimen dream, which Freud used to elaborate his dream theory, contained a symbolic representation of his cancer which did not manifest until twenty-eight years later (Claire, 1981). Such forewarning dreams of cancer or heart attack are seen as the operation of the paraconscious by others (Schneider, 1977). Jung (1974) values the dream as a positive guiding idea which can be beneficial to health. LaBerge (1985) indicates that lucid dreaming can harness the healing power of the unconscious mind and enhance physical and mental health.

Stewart (1969) has reported how the direct resolution of conflict within the dream state has had a broad social impact on the

Senoi of the Malay Peninsula. They have apparently attained psychological well-being on an individual level and created a society said to be free of crime and mental illness. Stewart attributes this to their practice of conscious dream control, both on a presleep level and within the dream itself.

Ernest Rossi (1985) writes about the transformative potential of dreamwork. He suggests that dreams are a laboratory for experimentation and innovation, a stage upon which to try out new modes of behavior and being. He notes that growth and self-transformation can manifest through interaction with one's psychological problems on the phenomenal level of the dream. This process he calls psychosynthesis:

> There is a confrontation, an interaction, or a dialogue between one's conscious, attitudes and the new ideas, feelings, and world views that develop autonomously within. The result of this confrontation is that both the conscious attitude and the autonomous process are altered (Rossi, 1985, p. 80).

The Cancer Patient Profile

In reviewing the literature on cancer patients and their dreams, it became evident that many of the patterns and experiences were similar to R.'s. For example, Abse et al. (1974) found that cancer patients often had restricted outlets for emotional release and used repression and denial to deal with their feelings, and because of this psychological blockage they tended to cope somatically through "internal discharge mechanisms" (p. 101). By discharging R.'s pain down into her pelvis, rather than expressing it through her throat, R. exemplifies this style of coping. Other personality characteristics which dominate cancer patients profiles are lack of self-esteem, repression of anger, an inability to be normally self-assertive, a tendency to live life as expected, to be self-sacrificing, and to remain hidden (Sabini & Maffly, 1981, p. 124). Abse et al. and Matthews-Simonton (1981a) discuss similar composite profiles. Interestingly, all of these characteristics are reflected in R.'s life.

In examining the case histories of many cancer patients, Matthews-Simonton (1981a) noted a particular life-history pattern which began to emerge. This included a perception in early childhood of a lack of closeness with one or both parents, usually the mother, to which the individual responded with a sense of guilt or responsibility. One of R.'s main issues was her difficult relationship with her mother, from childhood on, and R.'s guilty sense of responsibility for it. Matthews-Simonton further notes that there may also be an overt loss through death involved. In this case, it was R.'s father who died when she was an adolescent.

Real or imagined loss of a significant love object six to eighteen months prior to the diagnosis of cancer has also been noted by many researchers as a precursor of cancer (Sabini and Maffly, 1981; Matthews-Simonton, 1981a). Six months prior to her diagnosis, R. experienced the failure of a final attempt to reconcile with her ex-husband and the consequent rejection by his whole family, with whom she had been very close, closer indeed than her own family of origin.

Matthews-Simonton (1981b) concludes, after her many years of work with cancer patients, that their unconscious expresses in the body a metaphorical manifestation of a deeper inner psychological conflict. Others see location and type of illness as well as when and how it happened as a metaphorical expression (Lockhart, 1977). Sabini and Maffly (1981) take this line of thinking a step further and suggest from their Jungian perspective, that "the repressed wound, which has taken physical form, becomes split off and returns as non-self or shadow" (p. 126). They saw the task facing both of their cancer patients as "not only uncovering a personal mother wound but also meeting the feminine archetype and relating to the inner life" (p. 127).

In our work together R. acknowledged that her mother wound stretched back to a maternal grandmother, who had instilled in her children a lack of appreciation and respect for the feminine. In fact R.'s own mother also suffered from ovarian cancer at the age of thirty-three. One could see the sacrifice of one's ovaries and uterus as the ultimate rejection of one's own femininity. It is interesting to note that Sabini and Maffly (1981) also claim that cancer of the bowel (R.'s recurrence) is psychologically connected to ego development and the inability to separate oneself from a negative mother figure. R.'s experience seems to lend credence to the view that the site of cancer is symbolic of the nature of the psychic wound.

Dreamwork and Cancer

Although there is currently much interest in the psychology of dying, only recently have the dreams of the ill or dying begun to be explored in the literature (Zender, 1986). Some analytical researchers have compared the latent and manifest dream content of dying versus non-dying cancer patients (Hone, 1983). Others have analyzed the psychological themes of terminally ill cancer patients using standardized dream questionnaires (Coolidge & Fish, 1983). Another study has investigated the role of dreams in the preparation for death (Fortier, 1973).

A Jungian Orientation

Most of the dreamwork with dying people or cancer patients has been Jungian in its approach. I encountered only one Freudian interpretation of a dream series of a man dying of cancer (Greenberg

& Blank, 1970). A Jungian dream analysis offers a symbolic point of view of the unconscious material of the cancer patient (Zilbertstein, 1976); whether that be a preparation for death (Fortier, 1973), the psychic etiology of cancer and its expression in dream images (Lockhart, 1977), or the understanding of inner process as revealed by the dreamworld (Hyman, 1977).

Marie-Louise von Franz (1987) has written a book about dreams and death which illustrates the archetypal relationshp between such dreams and Egyptian mythology and alchemy. Another Jungian therapist tracked the course of the analysis of a cancer patient's dreams through to her death (Wheelwright, 1981). One Jungian analyst, who developed cancer himself, considered "having it out with the unconscious" as the most important part of his healing (Brooks, 1988). This entailed going beyond confronting the unconscious to pursuing it to its end, through his dream life.

Dream Series From a Freudian Perspective

Greenberg and Blank (1970), both Freudian analysts, worked with the dreams of a patient dying of cancer. The themes of this series of dreams appears to be very similar to R.'s. Their patient had a negative and unresolved relationship with his mother. In his first dream, he dreamt that his mother laid down next to him, cradled him in her arms, and he told her "I love you." In R.'s first dream, there was a similar physical expression of affection between parent and child that was previously unexpressed. R. received a warm embrace from her father in her dream such as she had never received in real life. In the second dream, Greenberg and Blank's patient finds himself "in a bathroom at work" (p. 357). So too in R.'s life-space dream there is a bathroom scene where the work of elimination is in progress. The third dream of their dying patient has the feeling tone of "becoming more and more desperate," with a sense of urgency around time (p. 358). This is also the primary feeling in R.'s dream of being "Stuck in the Mud" (A-2).

Towards the end of the dream series, Greenberg and Blank's patient dreamt of being "tortured, battered about by several people who were supposed to be my friends" (p. 359). Several months after we completed Series A, R. brought in an additional dream which she entitled, "The Maze of Maniacs." In this dream a group of people were chasing her, trying to get her. After talking about the dream and her current life situation, R. realized that these maniacs in her dream were her support group who were confronting and challenging her at every turn and she felt like there was no safe place to hide. Sabini and Maffly (1981) also mentioned the dream of one of their cancer patients where he was escaping from a place where he was held prisoner. They noted that outwardly this manifested itself in his breaking out of his reluctance to openly express his feelings. R. too was able to break out of her prison by confronting her support group and telling them that she did not like the orientation the group had taken.

Emotional Reflection

The emotional content of the inner dream world of the cancer patient appears to be primarily fear and desperation (Greenberg & Blank, 1970), and R.'s dreams seem to conform to this pattern. Coolidge and Fish (1983) further note a prominent activity theme of aggression in dreams of the dying. It is suggested that themes of aggression may serve as an ego-defense in dealing with one's own death. A strong concern for close family relationships has also been noted in the dreams of the dying (Coolidge & Fish, 1983), and certainly the dreamwork with R. showed family relationships of primary concern.

The Downward Path

Another characteristic of dreams of the dying is their tendency to reflect withdrawal from outer life, contrary to dreams of the non-dying (Hone, 1983). Perhaps the cancer patient needs to seize this time of struggle as an opportunity to have more involvement with his/her inner life. Sabini and Maffly (1981) believe that following the path down into the unconscious is the way to reconcile the warring opposites within the psyche of the cancer patient. They suggest "going below the surface of life, not up into the spiritual heights or out into new relationships or activities but down into the interior world" (p. 136). Lockhart (1977) too offers a treatment plan which requires the commitment of the cancer patient who must become emotionally involved in the disease, acknowledge the part s/he played in its development, and allow oneself to be transformed by it.

Sabini and Maffly (1981) state that it is the unconscious itself that prescribes the treatment and indeed through R.'s dreams she was shown step by step what had to be dealt with next. Within her dream life she received healing images and messages from her very Self. Here is a demonstration of healing which involves turning towards the inner healer through dreams and imagination.

CHAPTER SIX

THE LARGER STORY: IMPLICATIONS FOR PSYCHOLOGY

Transformation Through Illness

Mindell's (1985) central tenet is that, "the spirit of your body, the dreambody, is a multi-channeled signaller which seeks your attention through your dreams, body symptoms, and relationship problems" (p. 78). The intent of the dream or the symptom is a healing one. Illness can present us with the opportunity for spiritual growth, if we are open to that possibility. Dis-ease can provide the crisis which shakes us out of our old and stagnant ways of being, prompting us to venture inward and set out on the journey towards wholeness.

In his article on the transformative power of illness, Trowbridge (1989) elucidates the ways in which illness can serve our growth. First of all, it disrupts our lives, stopping "business-as-usual." Part of that disruption may involve the de-structuring of the personality or self-concept, allowing for the birth of a new self.

Dabrowski (1970) refers to this process as positive disintegration. The potential here is that we learn to appreciate ourselves beyond the roles we play out in society, for when we "rest in bed" we also take a break from those roles. We learn to value ourselves for who we are, rather than for what we do.

The structures that surround us; our family, friends, and work, may also be disrupted. One possible outcome is the emergence of renewed strength. Trowbridge (1989) claims that, "A whole family can be healed by the illness of one member" (p. 13).

The Wounded Healer

Illness can function as a rite of passage or initiatory experience. Black Elk speaks of his illness that culminated in a journey to the spirit world and a prophetic vision (Neihard, 1979). This was his call to become a medicine man. Sanford (in press) describes the "creative cure" that can come from such an initiatory illness. It is not just a restoration to the previous way of functioning, covering oneself with the masks of the Persona, but the evolution of a new way of being, more conscious and developed than before.

The Metaphor of Illness

In looking to illness as an opportunity to show us our blocks and fears, we also risk feelings of guilt, shame, and ineptitude. It is for just this reason that Susan Sontag (1978) challenges the notion of illness as metaphor. She refers to such ideas as punitive fantasies that blame the victim and put the onus of disease on the one who is ill. The belief in a cancer prone character and in disease as an expression of the inner self suggest to her that moral and psychological judgements are being made by proponents of such beliefs.

I find that the careful statements that are currently being made indicating that our style of coping can have an impact on the course of disease, once it is underway, yet somehow we have little psychological input on contracting the disease, to be definitely one-sided.

Metaphor has therapeutic potential and like mythology, it is not something that is imposed upon us by an external, punitive society, but rather it is a reflection of deep patterns within the human psyche. Mythos is part of the symbolic field, based on the experiences of a people in a particular culture in a particular time and place (Campbell, 1988).

I would agree with Sontag (1978) that the old stories about illness that have been transmitted through the generations are not working to our advantage. That does not mean however, that we should deny the myth-making function. Rather, we need to acknowledge the power of myth and metaphor, take the responsibility to change it, and empower ourselves by creating a new myth that is life-affirming and growth-enhancing.

The Tao of Health Psychology

Dossey (1984) takes this challenge a step further, into the Tao. He urges us to consider the state of "no-health":

> It is *not* *super* health. It is *not* to never fall ill, although it does not exclude healthiness and proper body function. It transcends, even, the unity and oneness of body and mind, that highly sought after goal of holistic health. No-health is not man's mind in tune with man's body, but

> man in tune with nature in an undifferentiated wholeness that goes beyond distinctions such as health and illness, birth and death, mind and body (p. 7).

This is also the way of the shaman, who helps the patient transcend the ordinary, mundane definition of reality, including the definition of oneself as ill (Harner, 1980). No-health is also similar to what the Australian aborigines refer to as Dreamtime, "a time that is no time, just an enduring state of being" (Campbell, 1988, p. 42).

Close Encounters of the Fourth Kind: Transpersonal Psychology

Another way of accounting for the parallels that occurred between research and co-researcher, dream world and waking reality, body and mind, can be found in the realm of transpersonal psychology. Maslow's definition of the term transpersonal is a level that is bigger, more inclusive, that transcends the boundaries of the individual (Vich, 1988). In the same article, Vich quotes Dane Rudhyar's definition of the term as an action originating in a center of activity, beyond the level of personhood which "makes use of human individuals to bring to focus currents of spiritual energy, supramental ideas, or realizations for the purpose of bringing about assisting, or guiding transformative processes" (p. 108).

Transformation is the key to fourth force psychology. As part of the long struggle to have psychology accepted as a valid science, psychology bought into the materialistic and concrete model of reality presented by the physical sciences, in the attempt to predict and control the material world. Now psychology is coming back to its roots in the soul, back to the basic unit of analysis, the psyche.

Jaclyn Small (1982) points to a paradigm shift in consciousness that will drastically alter the way we work in the various health fields. She sees "wholistic healing, intuition, warmth, love, and a focus on spirit" replacing the old order of "diagnostics, labeling, testing, and prescribing" (p. xi). Therapists of the future, whom she calls Transformers, will change the perception of their own work and instead of trying to remove the "contamination" of subjective experience from their work, they will allow themselves to be changed by the people they work with. It is the willingness to be touched by the other instead of holding oneself back at an "objective" arm's length distance that makes for a transformative possibility, for both researcher and co-researcher, therapist and client.

So from the Freudian first force where the analyst had all the answers and imposed them on the client, to the behavioural second force where only behaviours that could be seen, measured, and hopefully predicted, were acceptable objective data, to the softer science of humanism and the third force, with Carl Rogers' call for unconditional positive regard, emphathic understanding, and congruence, we come to the threshold of a new paradigm with fourth force psychology which gives its blessings to the marriage of science and spirituality.

Small (1982) writes about this change of focus "from the Outer Life of Experience to the Inner World of Wisdom" as the transformative process of Self-creation (p. 5). Through Self-creation the individual is able to connect with a Higher Self and align the "instrument" of the personality with the purpose of one's own soul and thus grows into the full potential of being human. In his preface to Client-centered therapy, Rogers (1951) speaks of the privilege of being a "midwife to a new personality". Small (1982) indicates that future therapists will be less concerned with the fragmented "selves with many faces", the temporal personality and more centered in the awareness of soul.

As psychology returns to its roots, we touch the mystical aspect of our work, in embracing the realm of spirit, or superconscious mind. We also descend back down into the unconscious, which psychology has left too long in its own shadow. Frightened off by Freud's image of the id with its seething mass of instincts and impulses, we fled to the realm of the conscious mind and played it safe by concentrating on cognition and observable behaviour. Let us be free now to consult the intuitive wisdom which is also potent within our own dark depths. Psychology then comes re-spiralling back to reclaim the depths and the heights of the soul. Psychology too is on a journey towards wholeness, where superconscious, conscious and subconscious mind all have their part to play in the creation of a new psychology.

Epilogue

R. is currently in remission. I do not attribute her present well-being to the dreamwork but to her courage to confront her own Shadow and come to some re-solution of her past, her willingness to see chemotherapy as good medicine, her participatory relationship with the "something else" that moves in the depths of the psyche and the breadth of the cosmos, her engagement with the (re)generative nature of the creative process, and her incorporation of myriad approaches to healing into her daily routine. In short, her journey towards wholeness was ultimately a process of opening up to the healer within and allowing herself to be touched by the Unknowable and the Unnameable.

Her journey of self-realization continues in dreaming and waking life. She is involved in the formulation of World sign - an international communication system using signed gestures in animated or written form. And so the poetic nature of her languaging evolves into yet another level as she has input into the creation of a whole new language.

> It's been said that poetry consists of letting the word be heard beyond words. And Goethe says, "All things are metaphors." Everything that's transitory is but a metaphorical reference. That's what we all are. (Campbell, 1988, p. 230).

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